Priced

NUMBER TWO HUNDRED AND SIXTY-TWO

JAPANESE COLOR PRINTS

ROLL PAINTINGS · BOOKS

Sold by Order of

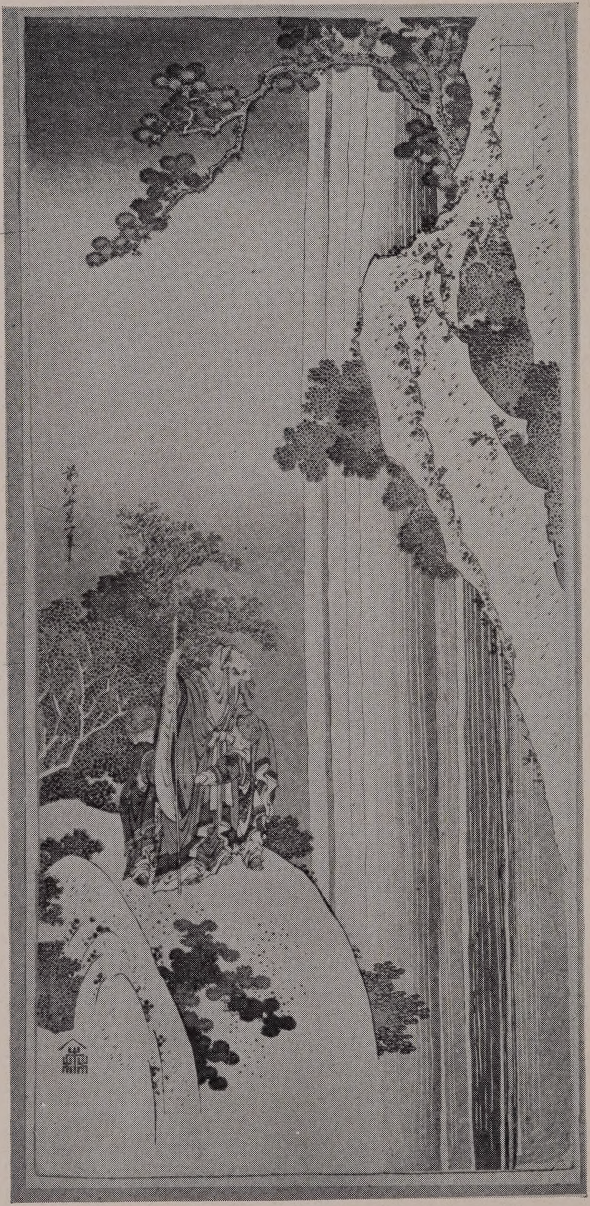
THE PRATT INSTITUTE
BROOKLYN, N. Y.

And other Private Owners

EXHIBITION—From Tuesday, November 26th

PUBLIC AUCTION SALE—Saturday, November 30th, at 2 P. M.

KENDE GALLERIES AT GIMBEL BROTHERS
33D STREET AND BROADWAY
NEW YORK (1)
1946



No. 29. HOKUSAI: *Li Poh at the Waterfall*

From the "Imagery of the Poets"

NUMBER TWO HUNDRED AND SIXTY-TWO

JAPANESE COLOR PRINTS
ROLL PAINTINGS · BOOKS

CHINESE ALBUM PAINTINGS

UTAMARO'S "Shiratsura" from the "Seven Komachi"

HOKUSAI'S "Imagery of the Poets" (Three Prints)
including "Li Poh at the Waterfall"; also
The "Great Wave" with the rose cloud

HARUNOBU'S FIRST COLOR PRINT:
The Fairies in the Forest (Young Maneyemon), and
Evening Glow from "Eight Views in the Drawing Room"

MASANOBU'S BOOK "Yoshiwara Beauties" (as issued)
Twelve Examples of the Primitives

And Other Rare Prints

A Collection Presented in 1931
By MR. FREDERICK B. PRATT
TO
THE PRATT INSTITUTE
BROOKLYN, N. Y.
Sold by Order of the Institute

And Other Private Owners
Sold by Their Order

PUBLIC AUCTION SALE—Saturday, November 30th, at 2 P. M.

EXHIBITION—From Tuesday, November 26th

KENDE GALLERIES AT GIMBEL BROTHERS
33D STREET AND BROADWAY
11th Floor
Telephone: PEnnsylvania 6-5511
NEW YORK (1)
1946

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries," wherever used in these Conditions of Sale means the Kende Galleries, Inc.

2. The Galleries have exercised reasonable care to catalogue and describe correctly the property to be sold, but they do not make any representation or warranty as to the correctness of description, genuineness, authenticity or condition of said property.

3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.

4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for the lot as a whole and as numbered in the catalogue.

5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.

8. Unless the sale is advertised and announced as an unrestricted sale, or sale without reserve, consignors reserve the right to bid.

9. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid

in full, the Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liquidated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

11. Property purchased will be delivered only on presentation of a receipted bill. The Galleries reserve the right to make delivery to any person presenting such receipted bill. If a receipted bill is lost before delivery, the buyer should immediately notify the Galleries.

12. If for any cause whatsoever any article sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

13. In addition to the purchase price, the buyer will be required to pay the Federal, State and local taxes now or hereafter imposed upon the sale of the article or articles, unless the buyer is exempt from the payment thereof.

14. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe, but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. The Galleries reserve the right to decline to undertake to make such bids.

15. The records of the Galleries are in all cases to be considered final.

16. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

17. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

L. A. CRACO • H. A. KENDE • T. J. MULDOON

KENDE GALLERIES, INC.
AT GIMBEL BROTHERS — 11TH FLOOR
33RD STREET & BROADWAY • NEW YORK (1)
Telephone PENNSYLVANIA 6-5185 *Cable* KENDARTGAL

If You Are Unable to Attend the Sale in Person
Write, Wire or Telephone the Kende Galleries
and Your Bids Will Be Executed Without Charge

A PRICED COPY OF THE CATALOGUE MAY BE
OBTAINED FOR FIFTY CENTS A SESSION
PLUS THE COST OF THE CATALOGUE

PRINCIPAL DIVISIONS

Catalogue Numbers

JAPANESE PRINTS, DECORATIVE GROUPS 1- 11
  Books and Sales Catalogues
  Chinese Old Silk Album Paintings

HIROSHIGE 12- 28
  "Takaido, Fifty-three Views"
  "Kyoto Meisho" and Kisokaido"
  "Omi Hakkei" and Toto Meisho", various
  "Birds and Flowers"

HOKUSAI: 29- 52
  "Imagery of the Poets", "Waterfalls"
  "Thirty-six Views of Fuji"
  "Hundred Poems Explained by the Nurse"

GOYO, HASUI and EKIGA 53- 58

HARUNOBU, KIYONAGA, UTAMARO, ETC 59- 90

JAPANESE ROLL PAINTINGS 91-104
  Ukiyoye Paintings, Chinese Paintings, Drawings

PRIMITIVES, and KITAO MASANOBU 105-121

SHUNSHO AND HIS SCHOOL, SURIMONO, ETC 122-140

TOYOKUNI, 1 141-154

UTAMARO 155-172

YEISEN, YEISHI, YEIZAN 173-204
  Hiroshige Upright Series, etc.

Mrs. Edward Turnbull

Your attention is invited to the Conditions of Sale on Pages 2 and 3 of this Catalogue.

SATURDAY, NOVEMBER 30TH, 1946, AT 2 P. M.

CATALOGUE NUMBERS 1 TO 204, INCLUSIVE

THIS CATALOGUE WAS COMPILED AND DESCRIBED BY
MRS. EDWARD TURNBULL
(FORMERLY WALPOLE GALLERIES)

1. **JAPANESE COLOR PRINTS: THIRTEEN DECORATIVE ORIGINALS**
Mainly single figures of men and women by Kunisada and Kuniyoshi, with a few by Hiroshige and others. (MASS. PRIVATE COLLECTOR.) (13 pieces.)
***Note the good blues, and the early printing of a Hiroshige showing the grain of the wood block.**

12

2. **JAPANESE COLOR PRINTS: SEVENTEEN DECORATIVE ORIGINALS**
Similar to the preceding lot. (MASS. PRIVATE COLLECTOR.) (17 pieces.)
***This lot includes a good pentaptych and a triptych.**

8

3. **FOURTEEN JAPANESE COLOR PRINTS: MAINLY BY KUNISADA**
Single figures, boldly decorative. (MASS. PRIVATE COLLECTOR.) (14 pieces.)

14

4. **SALE CATALOGUES: ORIENTAL ART: 1902-1916**
Bishop, Marquand, Stanford White, Bahr (Chinese Art), Mumford Rugs, Japanese Arms and Armor, 1906, etc. (PRIVATE COLLECTOR.) (64 pieces.)
***Those mentioned are important collections, some priced or partly priced. Nearly all are illustrated.**

5

5. **TWO CHINESE FLOWER PAINTINGS ON SILK. EIGHTEENTH CENTURY**
Rose peony spray and lotus seed-pod; Blue hydrangea and ripe pomegranate. Folio: seal signatures. (PRIVATE COLLECTOR.) (2 pieces.)

16

6. **TWO CHINESE FLOWER PAINTINGS: SIMILAR TO THE PRECEDING**
Large rose-peony sprays; Snow-cherry and the rare "Buddha's hand". (2 pieces.)

17

7. TWO CHINESE FLOWER PAINTINGS, SIMILAR

Stalks of Blue Lilies and Ripe Peaches; Mandarin Chrysanthemum spray and large Radish (2 pieces.)

16

8. CHINESE OLD SILK ALBUM PAINTINGS: SUNG, YUAN AND MING: TO 1398, A.D.

77 50

A tiny bird on an early cherry-bough; Old flowering tree, a white-throat perched and waiting; Philosopher in contemplation seated by a stream; Nobleman on parade, attended; Nine birds on a willow at evening; Philosophers reclining on tiger skins. Etc. Time-darkened. (PRIVATE COLLECTOR.) (16 pieces.)

9. MORSE (E. S.) THREE BOOKS.

Japanese Homes and their Surroundings. Illustrations by the Author. 4to, cloth, N. Y., 1895; Tales of Old Japan. By A. B. Mitford. 2 vols., 8vo, cloth, illustrated by Japanese Artists. First Edition. Lond., 1871. (PRIVATE COLLECTOR.) (3 vols.)

6

10. HENDERSON AND LEDOUX

The Surviving Works of Sharaku. Fl. 1786-1795. 4to, cloth, illustrated. New York, 1939. (PRIVATE COLLECTOR.)

5

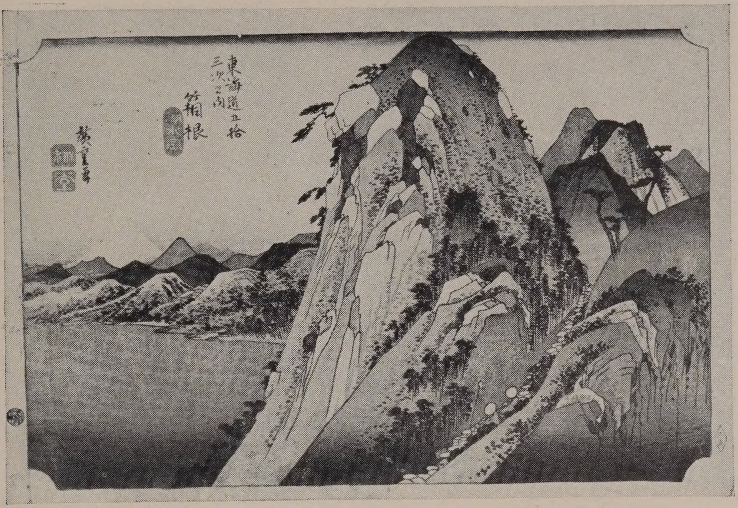
***Invaluable for reference; describes and illustrates all of the works of Sharaku that are known to survive, the Plays, the Actors, and the Roles represented.**

11. HOKUSAI: BOOK "HUNDRED VIEWS OF FUJI" AND "UKIYO GWAFU"

Set of three volumes in yellow (not the original) wrappers, of "Fuji, 100 Views". In good condition, and notable for the portrait of Hokusai himself pointing out the mighty mountain to a traveller.

17

Set of "Ukiyo Gwafu" by Hiroshige and Yeisen, printed in black, grey and rose. Countless sketches. 8vo. (PRIVATE COLLECTOR.) (6 vols.)



12

JAPANESE PRINTS

HIROSHIGE: 1797-1858

12. **HAKONE: OFTEN CALLED "THE PAINTED ROCKS"**
Hakone. In collector's condition, with full margins, in the pristine coloring rarely met with. Signed. (PRIVATE COLLECTOR.)

17

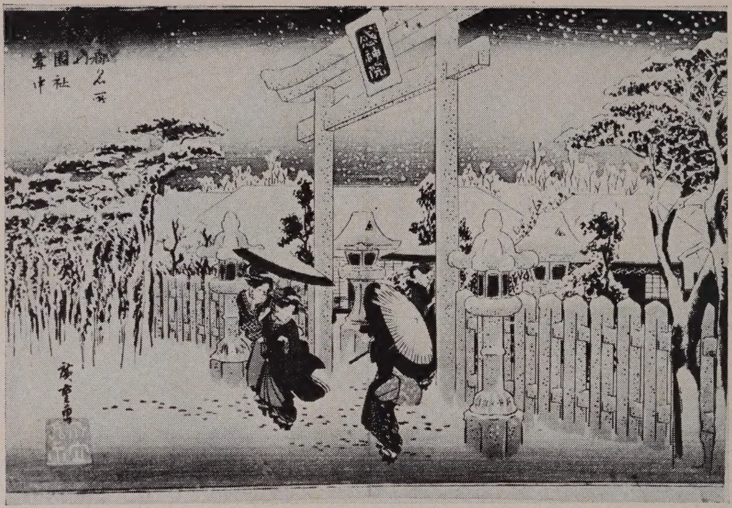
[SEE ILLUSTRATION]

13. **FERRY FROM THE FIRST TOKAIDO SERIES: SHIMADA FORD**
Shimada Ford and Ferry: Village street across from the Torii from the "Marusei Tokaido; shows the grain of the wood-block. (PRIVATE COLLECTOR.) (2 pieces.)

5

14. **SERIES: "THE FIRST TOKAIDO"**
Kameyama Snow. A bleak winter scene, procession moving up the steep hillside road to the castle. Signed. (PRATT INSTITUTE.)

16



15

HIROSHIGE—*Continued*

15. SERIES: KYOTO MEISHO: "TEN FAMOUS PLACES IN KYOTO" DATE 1835

24

Gion Temple Snow: Very fine color and certainly one of the most beautiful and desirable of the Hiroshige snow prints. The print has been laid down but is easily removed. Signed. (PRATT INSTITUTE.)

[SEE ILLUSTRATION]

16. KISOKAIDO SERIES: RAIN AT SUHARA

Showing the rare use of Shadows; note the horseman and man seen through the pouring rain. Has been folded. Signed. (PRATT INSTITUTE.)

6

17. THE GOLDEN PAVILION "KINKAKUJI"

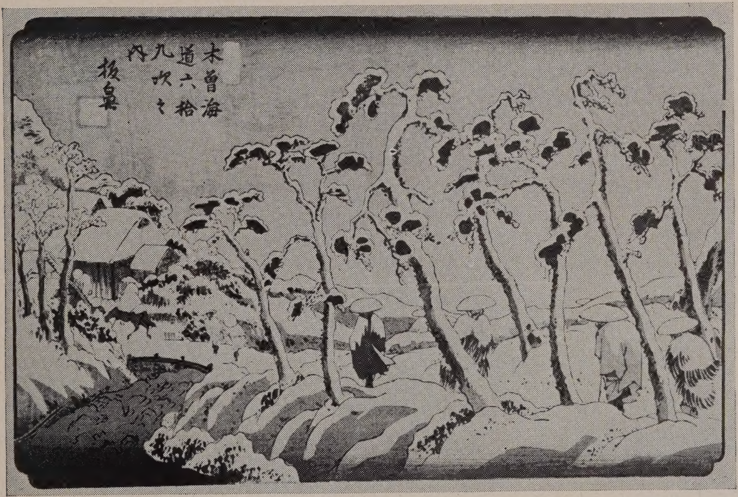
A beautiful view of blue water and distant hill, from "Kyoto Meisho". Signed. (PRIVATE COLLECTOR.)

16

***A fine print from a rare series in collector's condition.**

[SEE ILLUSTRATION]

17



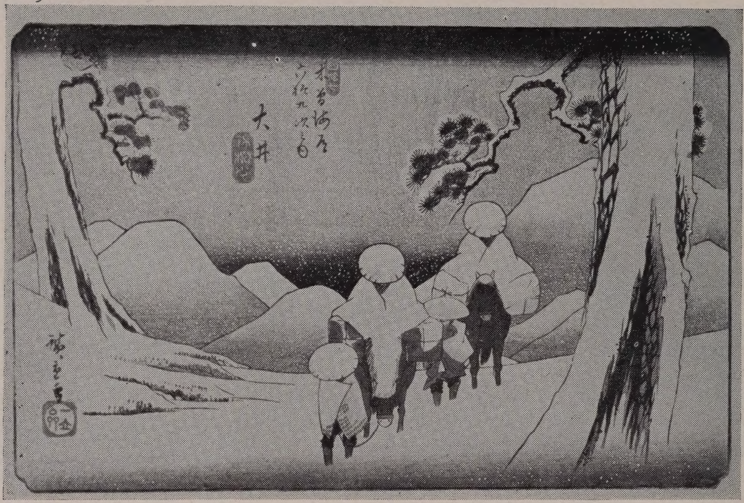
18

Hiroshige—*Continued*

18. Series: Sixty-nine Stations on the Kisokaido
30
Itabana Snow. Travellers on the Pine-tree road by a stream plod through the deep snow. Signed. (Pratt Institute.)

***One of the desirable snow views contributed by Yeisen to Hiroshige series of the "Kisokaido" (the road from Yedo—Tokyo to Kyoto). Collector's condition and color.**

[SEE ILLUSTRATION]



19

HIROSHIGE—*Continued*

19. HEAVY SNOW AT OI STATION: *COLLECTOR'S CONDITION*
Travellers on led pack-horses plod through heavy snow. Signed. (PRIVATE COLLECTOR.)

115

***Considered one of the finest snow-scenes of any of the Hiroshige series.**

[SEE ILLUSTRATION]

20. SERIES: "OMI HAKKEI": EIGHT VIEWS OF BIWA
Snow on Hira Mountain: A panorama of great beauty at Lake Biwa. Signed. (PRATT INSTITUTE.)

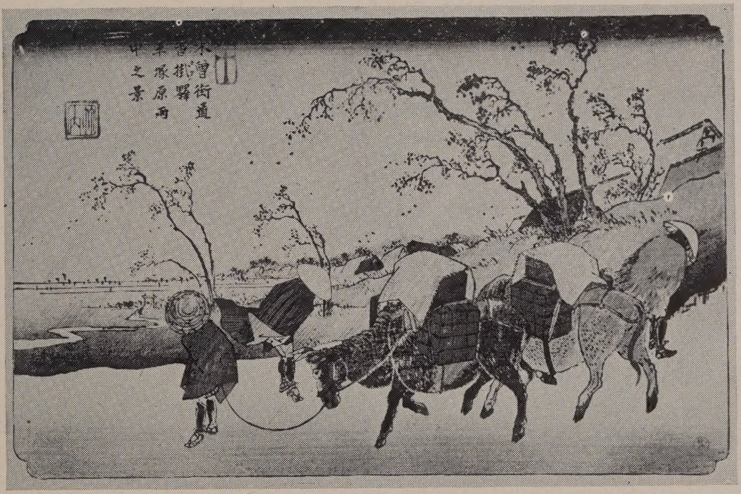
35

[ILLUSTRATED ON OPPOSITE PAGE]

21. SERIES: "OMI HAKKEI"
Karasaki no Yau; "Evening rain on Karasaki Pine". Very fine impression; illustrated in the Hiroshige Catalogue. Signed. (PRATT INSTITUTE.)

14

20



22

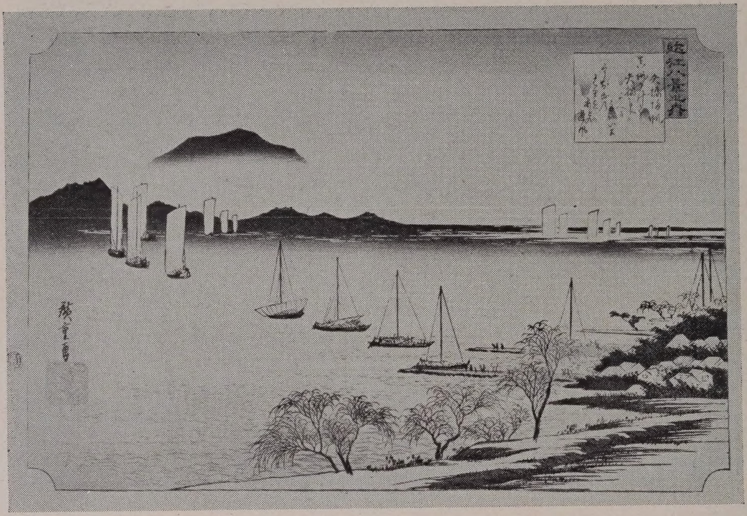
Hiroshige—*Continued*

22. Kutsukata Station: Rain on Hiratsuka Plain

42 50 Men with laden water-buffalo caught in the heavy downpour Signed.
(Private Collector.)

***Collector's condition; one of the finest prints which Yeisen contributed to the Hiroshige series.**

[SEE ILLUSTRATION]



23

HIROSHIGE—*Continued*

23. YABASE KHAN: RETURNING SAILBOATS. EVENING

17 50

Anchored boats and others further out are seen against low turquoise blue hills; a mountain beyond towering out of the mist. Margins. Very rare. Signed. (PRIVATE COLLECTOR.)

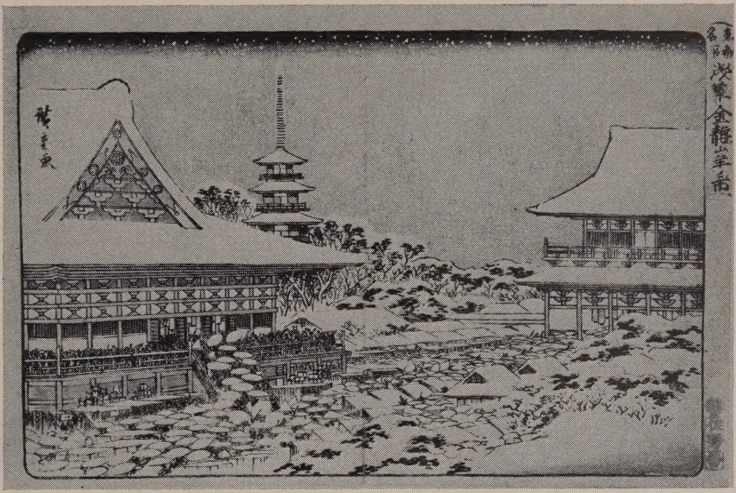
***The fine twilight scene from "Omi Hakkei".**

[SEE ILLUSTRATION]

24. SERIES: VIEWS OF YEDO

9

Nippon Bridge in Rain, pouring straight down on the bridge in the foreground, going into Yedo, and Fuji in the distance. First state. Signed. (PRATT INSTITUTE.)



24

HIROSHIGE—*Continued*

25. SERIES: "TOTO MEISHO": DATE 1856

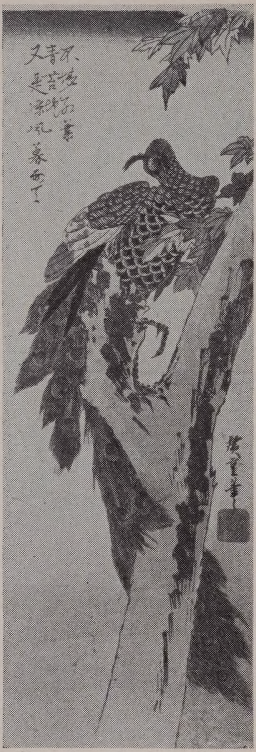
13 Asakusa Kinryusan: Heavy snow. Crowds throng the entrance to the shrine. Signed. (PRATT ESTATE.)

***In collector's condition and color.**

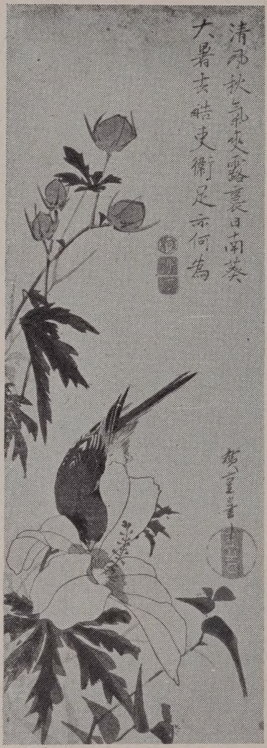
[SEE ILLUSTRATION]

26. SERIES: "SHINSEN YEDO MEISHO": 1840-1842

16 Rain at Sumidagawa. Two people under umbrellas, Torii and Pines in the downpour. Fujikawa from the First Tokaido, peasants bow before a Daimio procession. Fruit Tree on shore; Crowds of people; Peasants tie bundles of Rice Straw near an inn. Signed. (PRATT INSTITUTE.) (4 pieces.)



27



28

HIROSHIGE—*Continued*

27. PANEL FROM THE "BIRD AND FLOWER" SERIES

A Peacock in brilliant color in the crotch of an Autumn Maple. Signed. (PRIVATE COLLECTOR.)

17

***In collector's condition and color.**

[SEE ILLUSTRATION]

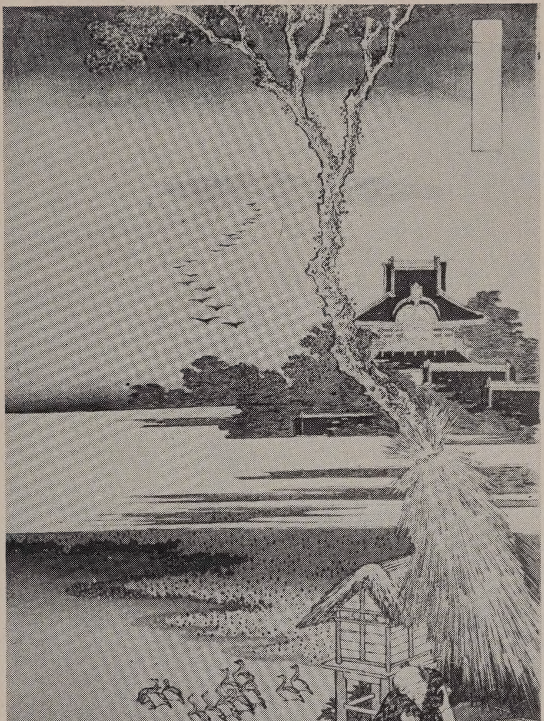
28. PANEL FROM THE "BIRD AND FLOWER" SERIES

A Bluebird dipping into a large pale yellow Hibiscus blossom. One of the panels for which Hiroshige is celebrated. Signed. (PRIVATE COLLECTOR.)

18

***The top margin has been abused in mounting, otherwise fine.**

[SEE ILLUSTRATION]



No. 30. Hokusai: *Poem by Arihara No Narihara*

KATSUSHIKA HOKUSAI: 1760-1849

ONE OF THE GREAT ARTISTS OF THE WORLD

29. LI POH (THE RIHAKU) AT THE WATERFALL: SERIES "SHIKA SHASHINKIO": 1830

1150 From the set of ten prints known as "The Imagery of the Poets", done by Hokusai on large panels, 19½x8⅝ inches. Signed. (PRATT INSTITUTE.)

***This series is perhaps the finest of all of Hokusai's work. The Chinese Poet, "Li Poh at the Waterfall", is the most desirable and rarest print of the series; he stands watching the water "leap down three thousand feet", as he had written in the poem.**

[SEE FRONTISPIECE]

30. POEM BY ARIHARA NO NARIHARA: A. D. 825-880

By the moonlit Tama River, a kneeling woman and a boy beat cloth on a stone; a man lifts a basket of herbs for a thatched cottage. Beyond the tower of a blue pavilion, wild geese fly across the flul moon. Signed. 19½x8⅝ inches. (PRIVATE COLLECTOR.)

350 ***This moonlight print is one of the fine prints from the very rare series, Hokusai's "Imagery of the Poets".**

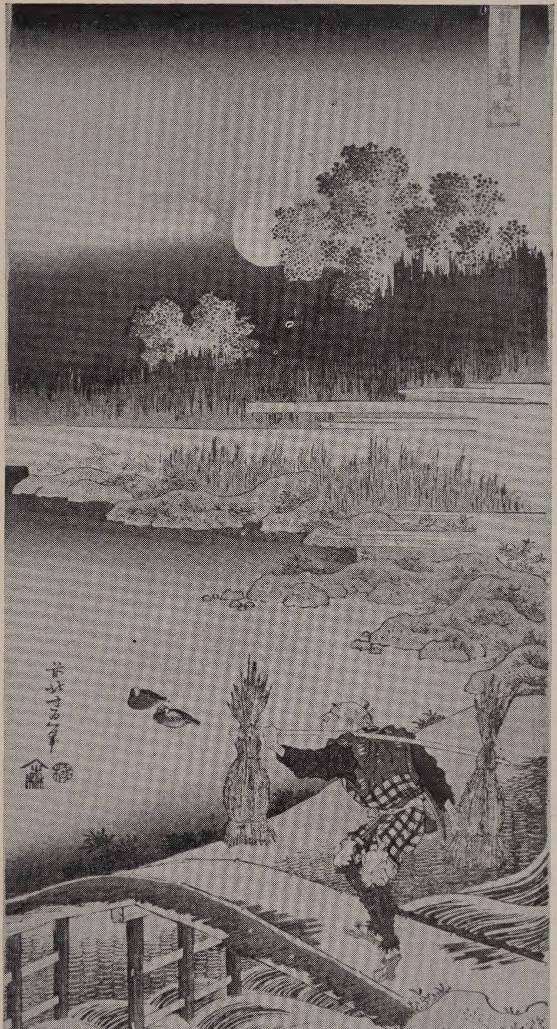
[ILLUSTRATED ON PRECEDING PAGE]

31. TOKUSA KARI: THE NAME OF A NOH PLAY

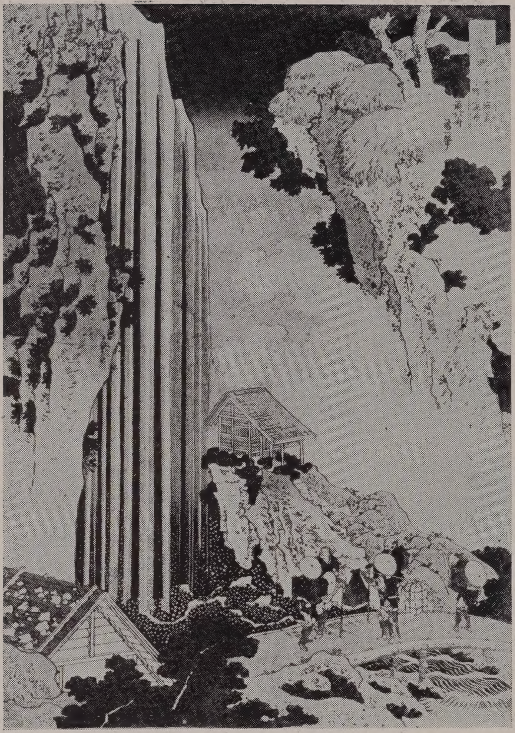
"Gathering Rushes", Moonlight. On a foot bridge over a swift stream, which boils into the foreground, is a man carrying two bundles of rushes. Ducks are asleep on the water beyond; with moonlight on the misty rushes, and the 700 trees which rise further off. Signed. 19½x8⅝ inches. (PRIVATE COLLECTOR.)

***A rare print from this famous large panel series by Hokusai, and in collector's condition, of the "Imagery of the Poets".**

[ILLUSTRATED ON OPPOSITE PAGE]



No. 31. Hokusai: *Tokusa Kari*



32

Hokusai—*Continued*

SERIES: "GOING THE ROUNDS OF THE WATERFALL COUNTRY" "SHOKOKU TAKIMEGURI": PUBLISHED ABOUT 1827

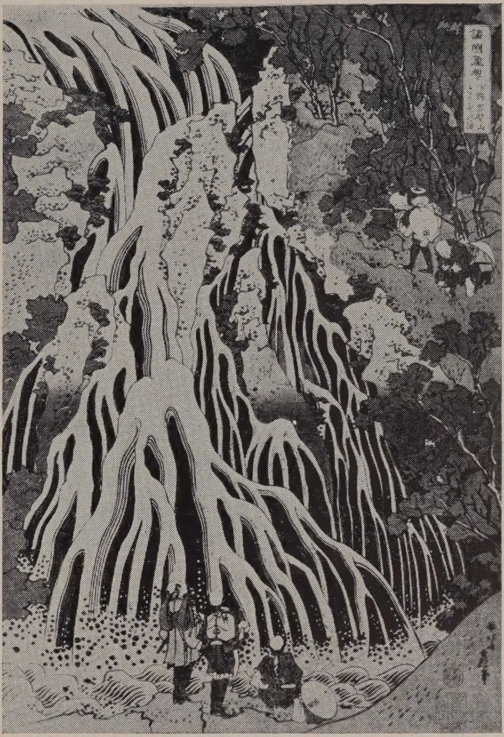
32. Ono Waterfall on the Kisokaido

Five men on the narrow bridge watch the wall of water plunging from the wooded rocks above. Signed. (Pratt Institute.)

90

***Collector's impression with the pale rose clouds. The white clouds in gauffrage.**

[SEE ILLUSTRATION]



33

HOKUSAI—*Continued*

33. KIRIFURI FALLS IN THE KOROKAME MOUNTAINS

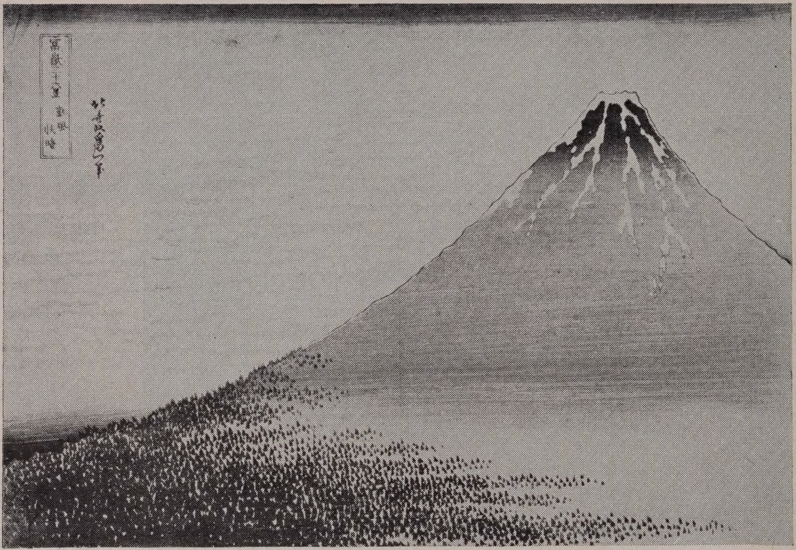
50 Three men stare up at the great wall of water in spreading streams over the rocks. Signed. (PRATT INSTITUTE.)

***Superb impression in collector's condition.**

[SEE ILLUSTRATION]

34. YORO WATERFALL: PROVINCE OF MINO

70 A powerful flow in a ravine between walls of verdure; two men gaze up; three others in a hut at the side. Signed. (PRATT INSTITUTE.)



35

HOKUSAI—*Continued*

SERIES: "THE THIRTY-SIX VIEWS OF FUJI": "FUGAKU SANJU ROKKEI": PUBLISHED 1823-1829

35. FUJI IN CLEAR WEATHER: CALLED "RED FUJI"

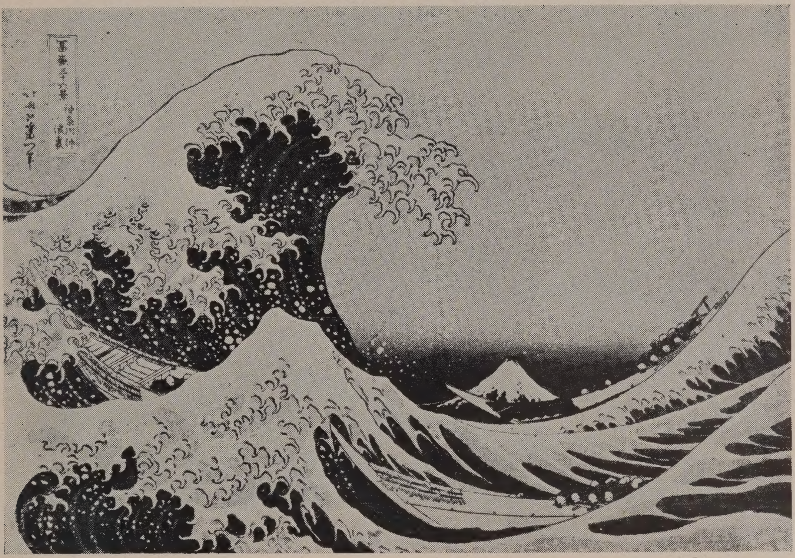
250 Against a sky of soft blue fretted with barred clouds, Mt. Fuji emerges, in a superb tone of dull orange merging into aubergine at the cone where the snow is melting. Blue outline. Signed. (PRATT INSTITUTE.)

***In collector's condition; perhaps the finest impression ever to have passed through our hands.**

[SEE ILLUSTRATION]

36. FUJI FROM OMMAYAGASHI: RYOGOKU BRIDGE, EVENING

15 The broad Sumida with the long bridge to the left; a yellow ferry-boat of men and women in the tossing water in the foreground. In the distance a blue Fuji in the rosy sunset sky. Signed. (PRATT INSTITUTE.)



37

HOKUSAI—*Continued*

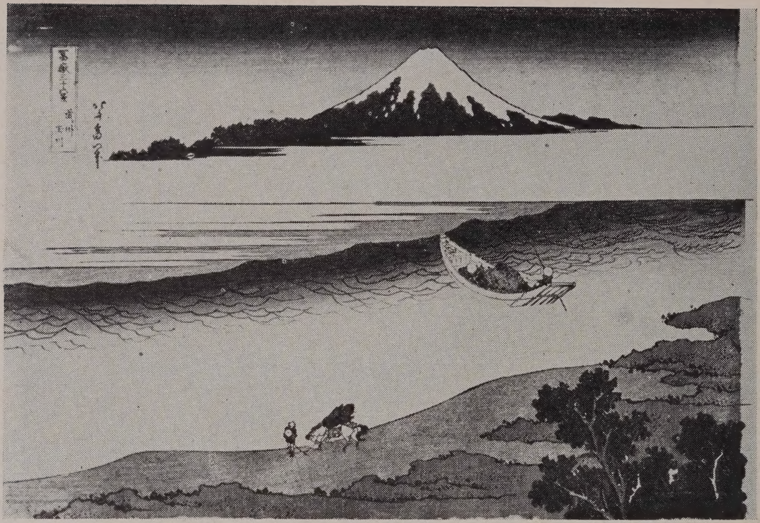
37. **THE DEEP SEA WAVE OFF KANAGAWA: WITH THE ROSE CLOUD**
The wave mounts in a monstrous crest, dark and blue within, shivers into fantastic claws and drops of foam menacing the small boats in the hollow below. Blue outline. Signed. (PRATT INSTITUTE.)

65 ***Hokusai later eliminated the block with the "Rose cloud", and in consequence impressions as the above are extremely rare. Collectors will note the background is slightly rubbed.**

[SEE ILLUSTRATION]

38. **THE ASCENT OF MT. FUJI: FROM THE METZGER SALE IN 1916**
Pilgrims (men only—no woman was allowed to climb the Sacred Mountain) on their way up the red and gray jagged rocks. Signed. (PRATT INSTITUTE.)

15 ***Rare print from the series; collector's condition and color.**



39

HOKUSAI—*Continued*

39. "MUSASHI TAMAGAWA"

50 A loaded ferry-boat on the Tama River, rippled with waves, Mt. Fuji, in deep blue tones and white crest, emerging from the mist in the distance. Fine impression in fine condition. Signed. (BURKE.)

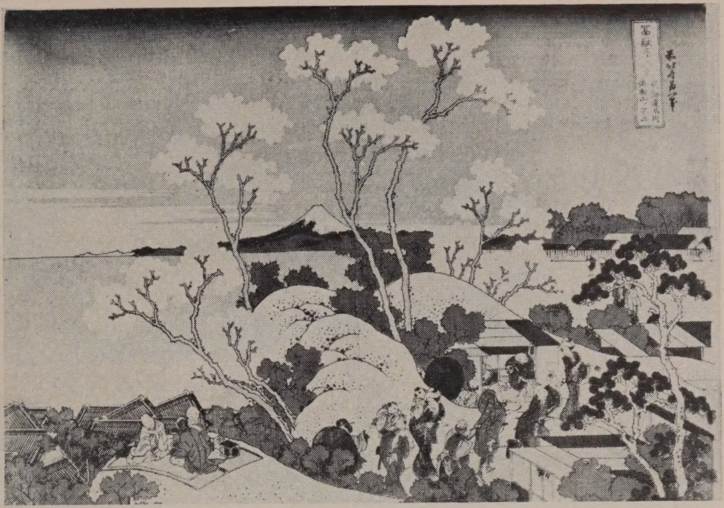
***From the Blanchard sale in 1916. A sale notable for the many fine prints she had collected in Japan.**

[SEE ILLUSTRATION]

40. THE MAJESTIC PINE TREE: FROM THE RARE "BLUE SET"

45 A huge pine partly obstructs the view of Mount Fuji, as seen from the Mishima Pass in Kai Province. Signed. (PRATT INSTITUTE.)

***Curling clouds around Fuji. Fine condition and in the desired blue tones.**



41

Hokusai—*Continued*

41. Mt. Fuji from Gotenyama: From the Metzger Sale in 1916

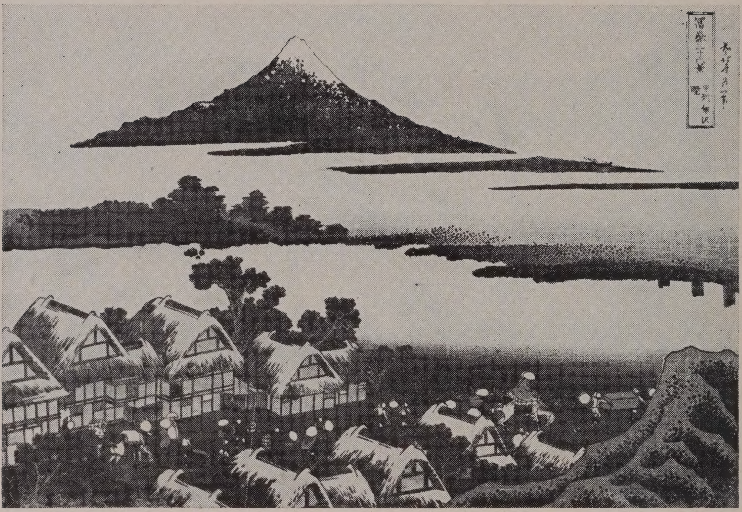
22 50 The mountain is seen beyond masses of white cherry blossoms in gauffrage across the Sumida River; mainly all in the most beautiful tones of blue. The print has been laid down but is easily removed, otherwise in collector's condition. Signed. (Pratt Institute.)

[SEE ILLUSTRATION]

42. Distant Mt. Fuji Seen Across Suwa Lake: From the "Blue Set"

17 50 A promontory in the foreground, with a small hut shaded by a twin pine tree. Signed. (Pratt Institute.)

***An outstanding composition, from the rare "blue set". Fair condition and beautiful color.**



43

HOKUSAI—*Continued*

43. ISAWA: PROVINCE OF KAHI

Houses with soft pink roofs in the foreground; a biue Fuji seen beyond the mist. Signed. (PRATT INSTITUTE.)

20

***Fine impression, rarely offered.**

[SEE ILLUSTRATION]

44. MOUNT FUJI FROM THE PASS AT INUMI

15 A long green ridge to the right with tiny travellers and pack-horses; beyond are misty hollows, forest slopes and green trees. Above rises Mount Fuji, majestic, snow-crowned, above slopes in the rare tones of changing blues and lavender brown. Signed. (PRATT INSTITUTE.)

***One of the good prints of this fine series. In fine condition and color.**

45. UMEZAWA SOSHU: FUJI IN SPLENDID BLUE

14 Herons feed in the marsh; two others fly toward Mount Fuji in fine blue, beyond the mist and green trees. Signed. (PRATT INSTITUTE.)

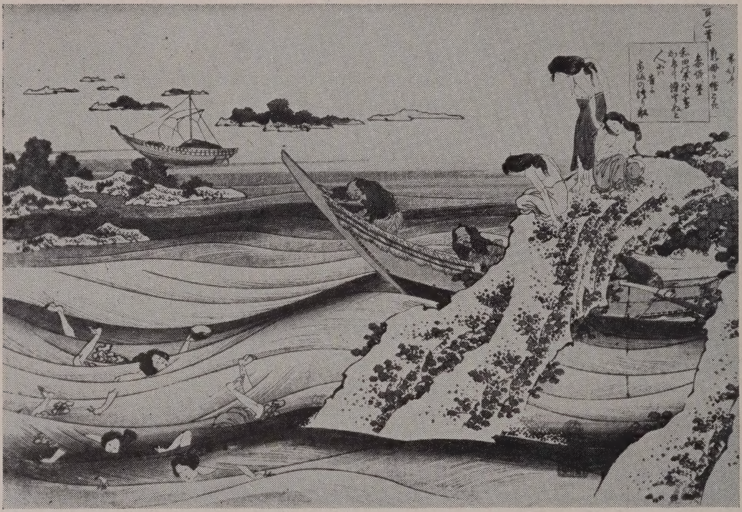
***Bought in London many years ago; shows the fold.**

46. FOUR PRINTS FROM THE HOKUSAI "FUJI, 36 VIEWS"

16 Large boat at Ushibori in the river grass, herons feeding and in flight at Umezawa; Fuji from Ommayagashi; Evening, Ryogoku Bridge; Fuji against a rosy sunset; peasants on the road. Four prints from Hokusai's "Fuji, 36 Views"; two are framed. Signed. (PRATT INSTITUTE.) (4 pieces.)

47. TWO PRINTS FROM "FUJI, 36 VIEWS"

13 Snowy morning; crowd viewing Fuji from Fuishikawa, Yedo. Kite flying from the roof of the Mitsui store. The latter is backed, the former shows the fold. Both are original impressions. Signed. (PRATT INSTITUTE.)



48

HOKUSAI: 1760-1849

SERIES: "THE 100 POEMS EXPLAINED BY THE NURSE"

(ONLY 27 OF THE HUNDRED POEMS ARE KNOWN TO HAVE BEEN ILLUSTRATED BY HOKUSAI)

48. **POEM BY SANGI TAKAMURA: DIVING GIRLS OF ISE**

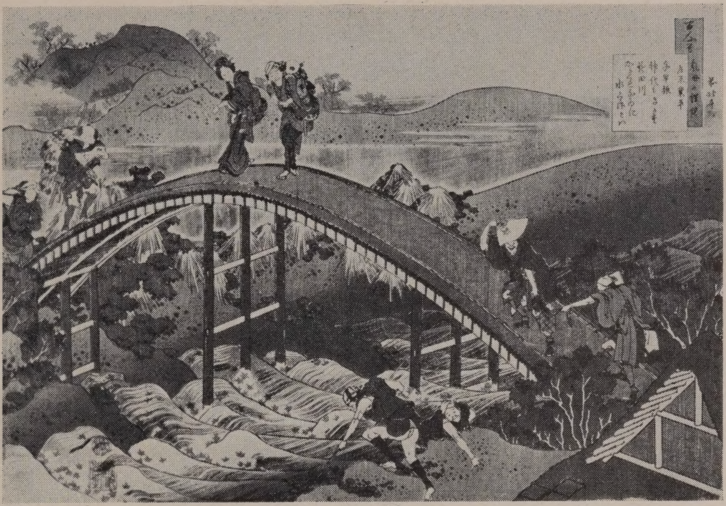
50 Women diving for awabi; others seated on a huge water-worn cliff, naked except for a short red skirt. The poet, Takamura, is in the boat setting off for his banishment. Signed. (PRATT INSTITUTE.)

***Collector's condition and color; one of the finest impressions of the series.**

[SEE ILLUSTRATION]

49. **POEM BY ARAWARA NO NARAHIRA**

12 50 Admiring Autumn Leaves floating on the Tatsuta River. Travellers pause on the high bridge, to watch, as the crimson maple leaves whirl by in the current. Signed. (PRATT INSTITUTE.)



50

HOKUSAI—*Continued*

50. ARIWARA NO NARAHIRA: FROM THE 100 POETS SERIES

200 Travelers cross the high arched bridge over the Tatsuta River. Signed. (PRIVATE COLLECTOR.)

***The poem is by the noted Narahira, who celebrated Autumn and drifting maple leaves on the blue Tatsuta River. Collector's condition.**

[SEE ILLUSTRATION]

51. POEM BY ONO-NO KOMACHI: JAPAN'S FAMOUS WOMAN POET

35 A group of work-worn peasants, too listless to enjoy the fragrance of the Cherry-blossoms. The man ploughing in the misty distance, has often given the print of the title of "The flying horse". Signed. (PRATT INSTITUTE.)

***Fine condition and brilliant color.**

52. POEM BY YAMABE NO AKIHITO

11 Travelers climb the steep hill to right, in view of distant Fuji and the curling waves of Tago Bay. Signed. (PRATT INSTITUTE.)

GOYO: JAPANESE CONTEMPORARY ARTIST

One of the Three Best-known Moderins. Died in 1920. Much of His Work, All in Limited Issues, Destroyed by the Earthquake in 1923. All These Prints Are Complete with Margins as Published

53. **Panel by Goyo Printed on Silvery Mica: 19½x5¾ Inches**

50 The rose-colored negligee. A young girl in a loose robe slipping from her shoulders, standing in an unhurried pose. Signed. (Private Collector.)

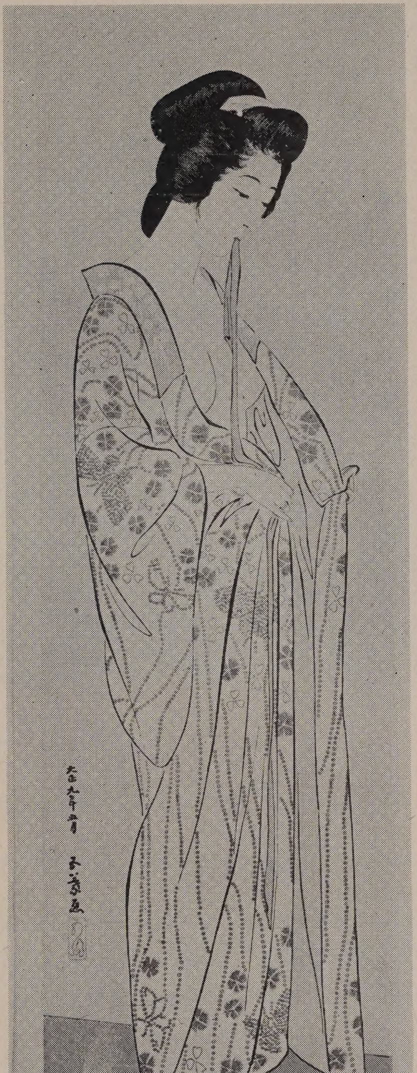
***In collector's condition; a panel by Goyo is rare.**

[Illustrated on Opposite Page]

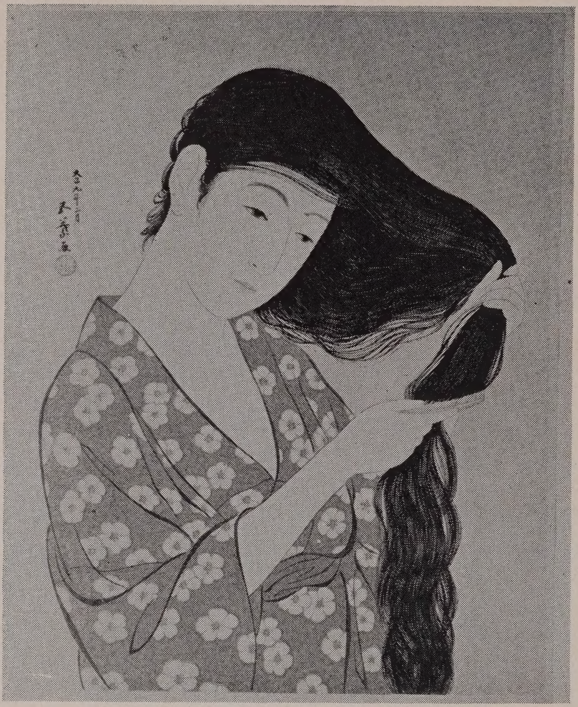
54. **Young Girl with Mirror: By Goyo. Broadsheet 16x11 Inches**

22^{50} Seated, seen at half length, holding up a small mirror, as she touches her lips with crimson. She wears a green patterned brocade. Signed. (Private Collector.)

***Printed on silvery mica. Note the fine hair-line and the charming decoration.**



53



55

Goyo—*Continued*

55. YOUNG GIRL COMBING HER HAIR: DATE 1920. BROADSHEET, 17½x13½ INCHES

52^{50} Seen at half length in a loose robe of soft blue. The rich black of her dark hair, the graceful turn of head and hands make this one of the few moderns of exceptional beauty. Signed. (PRIVATE COLLECTOR.)

***In collector's condition; printed on gold mica ground.**

[SEE ILLUSTRATION]

HASUI: CONTEMPORARY JAPANESE

Practically All of His Blocks Destroyed in 1923

56. **Two of Hasui's Pre-Earthquake Prints**
Shinagawa Bay: Twilight and white sails. Date about 1920. Rain on beach and warehouse: drifting white clouds. Date 1921. Both are signed. (Private Collector.) (2 pieces.)

30

57. **Two of the Hasui Pre-Earthquake Prints**
Matsushima: old pines on the shore. Date 1919. Wakasa: village on the lake. Date 1920. Signed. (Private Collector.) (2 pieces.)

15

HAKUHO-KO-EKIGA: XVIII CENTURY

58. **Court Lady Admiring Blossoms. Oblong Broadsheet. Signed**
From the book "Otoko Odori Uta", published in 1798. (Private Collector.)

***Originally in the Field Collection; rare and in fine condition. Colors are pale green and ivory; the old cherry tree thick with rosy blossoms.**

6

SUZUKI HARUNOBU: 1730-1770

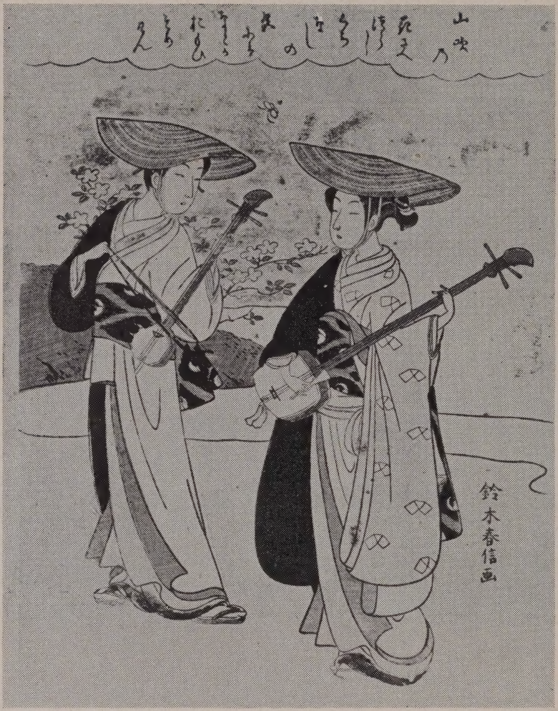
The Artist of Exquisite Delicacy: the Botticelli of Japan

59. **Lovers at the Well by Moonlight**
A composition marked by the characteristic grace and delicate beauty of Harunobu's prints of young lovers. Note the pose of the youth with the drum. Signed. (Bassett.)

12

60. **Four Prints from a Work by Harunobu**
In the usual form of diptych book-prints, each showing one or more of the delicately drawn beauties for which Harunobu is famous, printed in color. (Private Collector, who reports the Happer statement the same as on lot 62.) (4 pieces.)

13



61

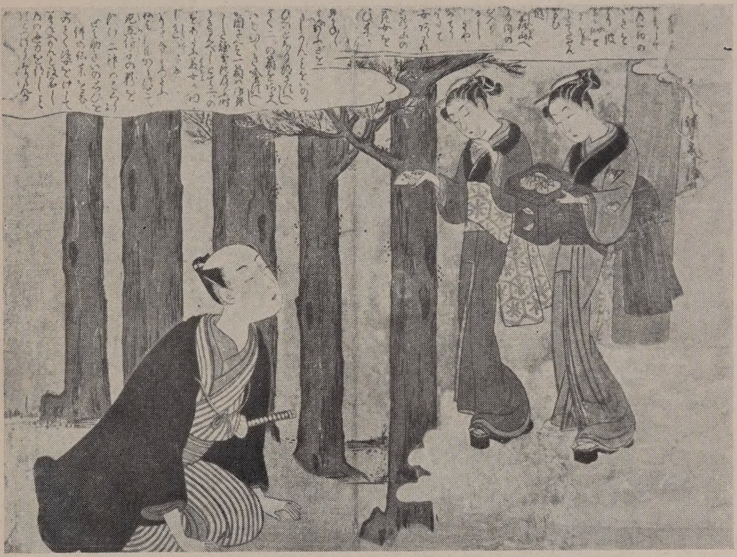
Harunobu—*Continued*

61. Two Geisha Playing the Samisen: Date About 1767

25 Konokichi and Chiyonosuke, newly arrived from Kyoto, their beauty compared with the cherry-blossom and willow-leaf; wearing large hats, and each playing a samisen. Signed. (Pratt Institute.)

***One of the most graceful groups ever pictured by this great artist; slight oxidization does not interfere with its beauty; a news clipping of 1898 marks its purchase by Mr. Pratt. Signed. (No. 280 Harunobu Catalogue).**

[SEE ILLUSTRATION]



62

HARUNOBU—*Continued*

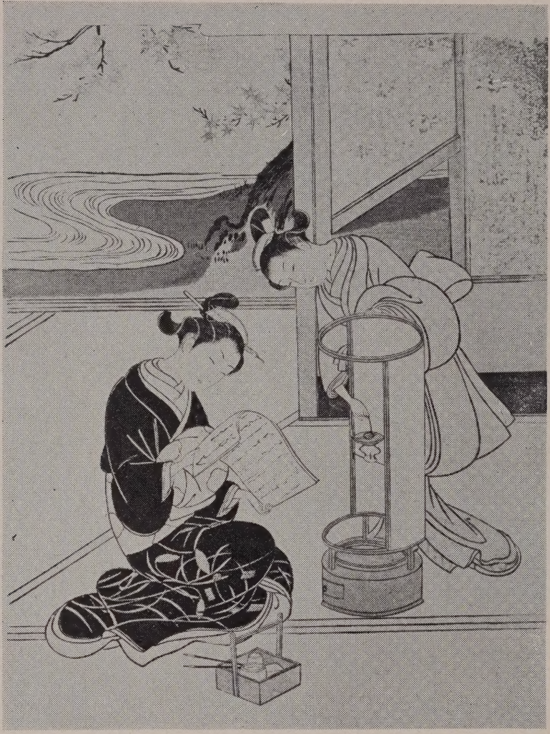
62. APPARITION OF TWO FAIRIES IN THE FOREST: DATE 1768

The first leaf of Harunobu's epoch-making work (the first Japanese **book** printed in colors), "The Delightful Love Adventures of **Maneyemon**".

27 50

***Maneyemon (said to be none other than Harunobu himself) receiving from the Fairies (the one to right being the celebrated tea-house beauty O-Sen, whom later Harunobu rendered famous in many of his prints; the other is O-Fuji, another of his models) a secret drug which enables him to spy on the adventures of many lovers. Repair at side. (Private collector, who reports Mr. Happer said this and lot 60 by Harunobu needed no guarantee, as they stood for themselves.)**

[SEE ILLUSTRATION]



63

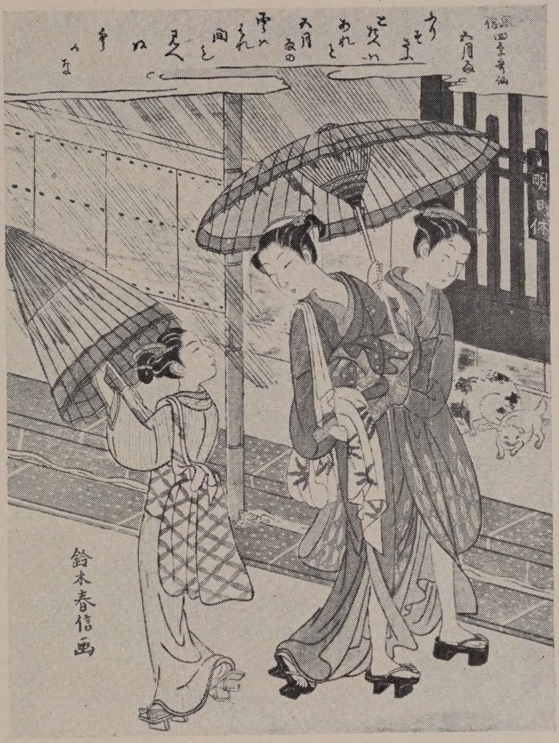
HARUNOBU—*Continued*

63. ANDON-NO-USHI: "EVENING GLOW": DATE ABOUT 1766 LEDOUX NO. 26

110 A young Courtesan in black kneels, reading a letter by the light of the andon placed by a maid, whose soft gray robes are delicately enhanced by a design in gauffrage. Autumn leaves over a stream are seen beyond the shoji. Series: "Zashi Hakkei"—"Eight Views of the Drawing Rooms". No. 169 Harunobu Catalogue. (PRATT INSTITUTE.)

***Collector's condition and color; very beautiful. The slight oxidization on the screen is no detriment. Note the pure Harunobu colors of rose and rust at the base of the screen. Probably the finest impression to be offered since Mr. Ledoux secured the one he illustrated.**

[SEE ILLUSTRATION]


風流四季哥仙
五月雨
明日休
鈴木春信画

64

HARUNOBU—*Continued*

64. SERIES: FASHIONS OF THE FOUR SEASONS: DATE 1768

125 "Rain in May". Three girls—two under the same umbrella, leaving a tea-house under a sharp slanting shower. A print of extreme grace and beautiful color. Signed. (PRIVATE COLLECTOR.)

***Harunobu "rain prints" are rare. In collector's condition. No. 64 of the Harunobu catalogue, illustrated there.**

[SEE ILLUSTRATION]

65. SERIES: "SNOW, MOON, FLOWER": RARE SERIES: DATE 1770
The Moon print: A Courtesan reading a poem in the moonlight; another girl is standing, holding a samisen. Signed. (PRIVATE COLLECTOR.)

***In collector's condition and color.**

80

66. COURTESAN AND A SLEEPY MAID
The Beauty is seated smoking; the maid kneeling beside her is fast asleep. A Mallard duck is seen outside the window. Signed. (PRIVATE COLLECTOR.)

12 50

67. TWO GIRLS STOOP AND BEAT CLOTH ON A STONE
A fruit tree seen at the window. All on a gray ground, some oxidization, otherwise a fine example. Signed. (PRATT INSTITUTE.)

20

68. SERIES: "SIX TAMA RIVERS": RAIN. HOSOYE
Court Ladies sailing small boats on the river. Signed. (PRIVATE COLLECTOR.)

***Rare form for Harunobu.**

10

69. SERIES: "SEVEN HAPPY GODS": DATE 1770
Ebisu, the God of Wealth, disguised as a peddler, flirts with a youthful Beauty at the tea-house. A boy peddler is standing near by. Signed. (PRIVATE COLLECTOR.)

***A rare example from a scarce series; in collector's condition.**

50

70. TWO GIRLS SUMMER COOLING ON A RIVER BALCONY
One stands by her kneeling companion. Night is indicated. Slightly toned. Signed. (PRATT INSTITUTE.)

12 50

71. A FRIENDLY CONVERSATION
The man seated, having just pulled off a masque, turns to speak to a girl who stands leaning on a broom; dwarf pine and bamboo on a white table behind them. Signed. (PRATT INSTITUTE.)

15

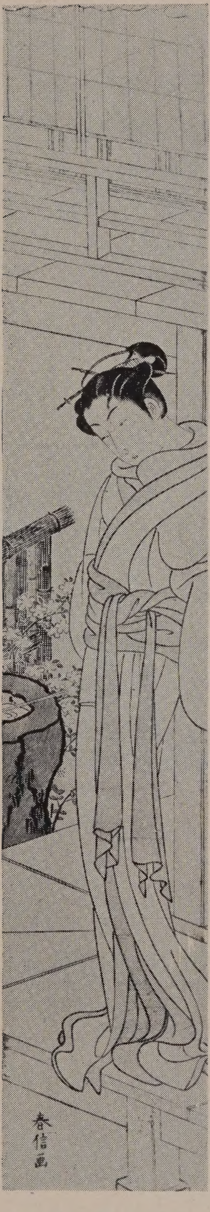
72. HARUNOBU AND KORIUSAI: TWO HASHIRAYE
Girl standing on the engawa near a well. By Harunobu. Good and rare. Lovers walking under an umbrella. By Koriusai. Signed. (PRATT INSTITUTE.) (2 long panels, one is framed.)

22 50

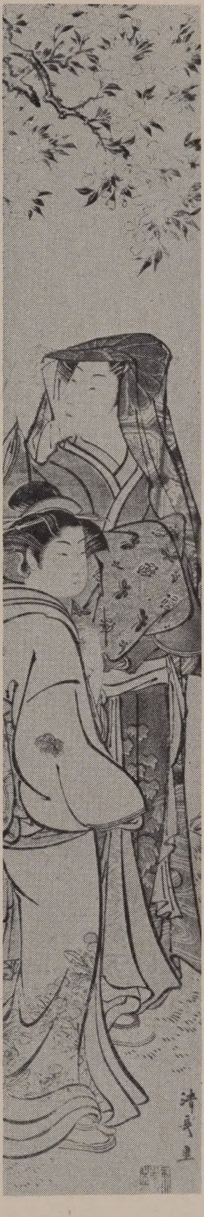
[ILLUSTRATED ON OPPOSITE PAGE]

73. SHARING THE UMBRELLA IN A SNOWSTORM: 1767
The Watanabe reprint of Harunobu's great composition in black and white of lovers in the snow. (Noguchi No. 1.) Framed. Signed. (PRIVATE COLLECTOR.)

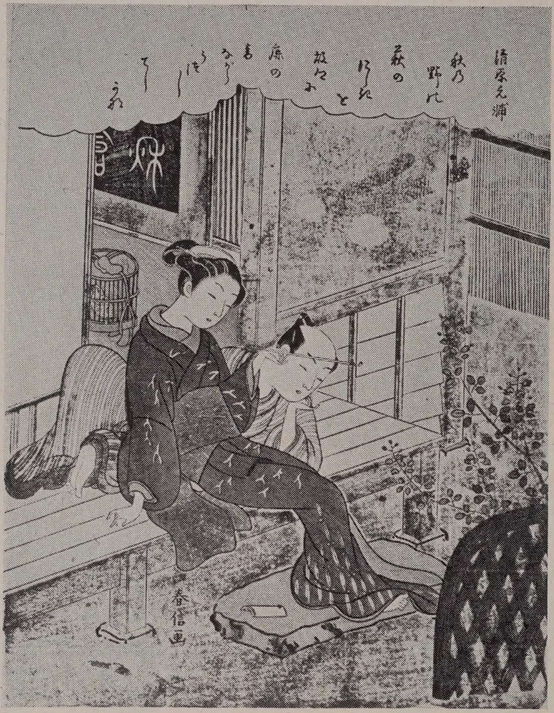
21



No. 72. Harunobu



No. 79. Kiyonaga



74

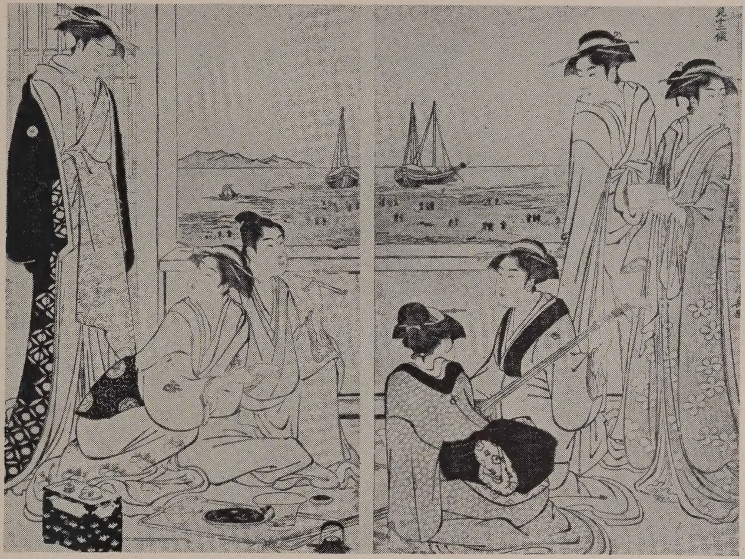
Harunobu—*Continued*

74. LOVERS RECLINING ON AN ENGAWA

22.50 The girl is seated with her feet on the stone step; her lover leans behind her on the engawa of pale yellow tone. A caged bird in the doorway and a note of red in the wicker in the right foreground. The oxidization harmonises with the gray wash ground. Signed. (Pratt Institute.)

***A very fine example. Collector's print.**

[SEE ILLUSTRATION]



75

TORII KIYONAGA: 1751-1815

Perhaps the Most Outstanding Genius in the Ukiyoye School

75. Diptych: Series “Minami Juni Ko”—12 Months in the South: Date 1784

45 The upper story of a house of the Yoshiwara on Shinagawa Bay, low tide. “Summer Cooling overlooking Shinagawa Bay” by a party of Six Courtesans and Geisha, with a youth, seated with his Mistress beside him who offers sake and turns to look at one of the magnificent figures conceived by Kiyonaga—a tall beauty, wearing a black uchikake over her soft brocades. Hirano No. 626. Signed. (Pratt Institute.)

[see illustration]

76. HOSOYE OF THE BOYS' FESTIVAL

Panel in very fine condition; a boy with masque and peony spray. Not signed. Attributed to Kiyonaga. (PRIVATE COLLECTOR.)

7

77. BALCONY SCENE AT THE YOSHIWARA: TOP SHEET OF AN UPRIGHT DIPTYCH: DATE 1786. HIRANO NO. 792

22 50 A tall Courtesan stands watching her two companions who lean over the balcony to call to a fan-peddler out of sight below. Fine color and condition. Signed on the fan held by one of the women on the balcony. (BASSETT.)

[SEE ILLUSTRATION]

78. SCENE FROM A PLAY: BROADSHEET. HIRANO NO. 698. DATE 1785

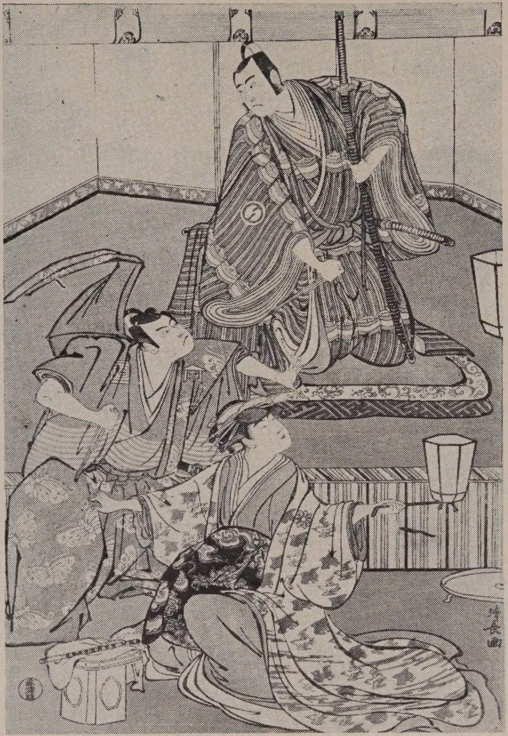
27 50 Sawamuro Sojiro III, as a Samurai with Ichikawa Monnosuke II; kneeling before them holding a lantern is a beautiful courtesan, Mimasu Tokujiro as Tora. Magnificent pyramidal composition in collector's condition—a small worm-hole in the dais not worth consideration. Signed.(PRIVATE COLLECTOR.)

[SEE ILLUSTRATION]

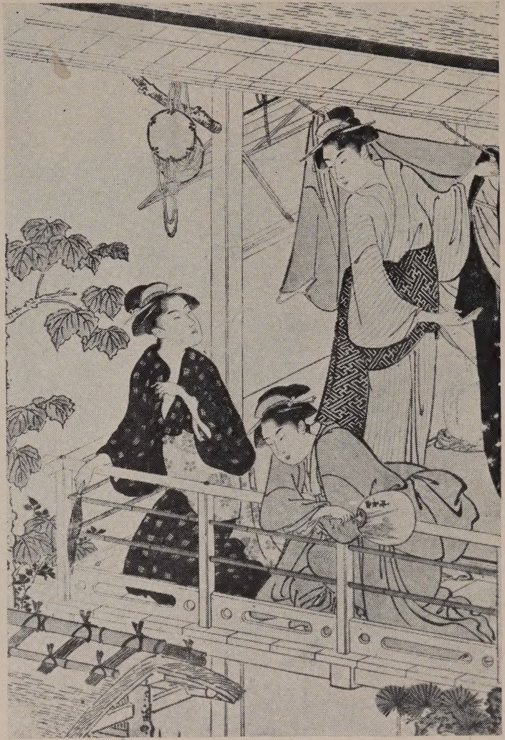
79. TWO HASHIRAYE OR LONG PANELS BY KIYONAGA

13 Two Dancers from Tachibana Tea-house on their way. Date 1778: A Lady of the Nobility accompanied by a maid admires Cherry-blossoms. Date 1780. (Hirano, Nos. 111 and 274.) Signed. (PRATT INSTITUTE.) (2 pieces.)

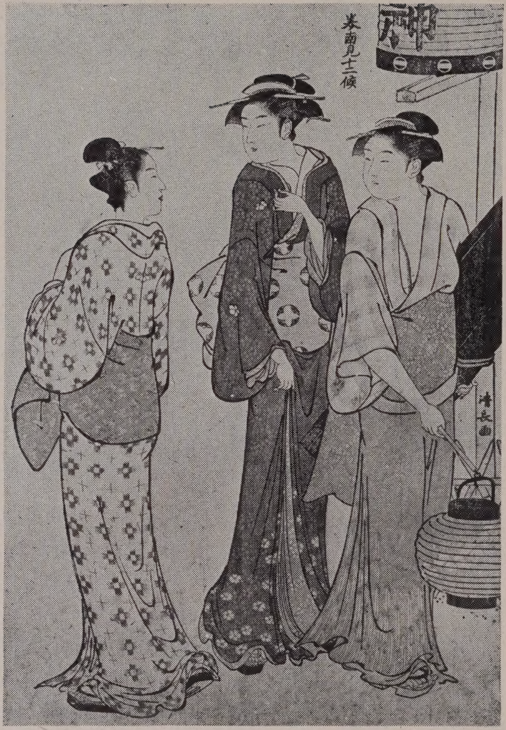
[SEE ILLUSTRATION OF "NOBLE LADY" ON PAGE 39]



No. 78. Kiyonaga: *Scene from a Play*



No. 77. Kiyonaga: *Balcony Scene at the Yoshiwara*



80

Kiyonaga—*Continued*

80. The Seventh Month: Right Sheet: Date 1784

18 Series: "Minami Juni Ko"—12 months in the South. The mistress of the Tea-house turns to speak to two Geisha entering; one carries a globe lantern. Hirano No. 629. Signed. (Private Collector.)

***Three figures of commanding grace. Print VI, Catalogue 59 of the Bing Collection. The first state of this fine print before the partial black background.**

[see illustration]

KIYOCHIKA: CONTEMPORARY JAPANESE

81. SHIZUOKA: WATER MILL BY RYUHO-ZAN

Oblong broadsheet in tans and dull greens. Signed. (PRIVATE COLLECTOR.)

18

KORIUSAI: WORKED 1765-1770

82. SCENE ON TAMA RIVER: "IDE NO TAMAGAWA"

17 50 Two Geisha on a balcony on the river, one in a Hobby-horse Dance to the music of the samisen played by her seated companion. Square form. Signed. (PRIVATE COLLECTOR.)

***A fine example in brilliant tones of old blue, lavender and cherry.**

83. THE SEVEN HAPPY GODS GROUPED OVER A LETTER

6 Held by Daikoku and Hotei in the foreground and the Lady Benten beyond. Nice grouping and expression. Square form. Signed. (PRIVATE COLLECTOR.)

84. SERIES: "EIGHT VIEWS HIGASHINOSATO YEIKWA"

Night Rain on Nippon Zutsumi: Courtesan and maid watching the rainstorm from the Yoshiwara bars. Signed. (PRIVATE COLLECTOR.)

12 50 ***A Koriusai print in the style of Harunobu; square form, good color and condition.**

KUNICHIKA: WORKED 1830-1865

85. MIST ON SUMIDAGAWA, WITH LARGE FERRY BOAT

Passengers in gay colors in a yellow boat; beyond Nippon Bridge and its stone supports sink into the mist. Signed. (PRIVATE COLLECTOR.)

9 ***Desirable example for the unusually fine effect of in the soft printing of the mist.**

HOKUBA: 1771-1844

86. COLOR DRAWING BY HOKUBA FROM THE JOHN LA FARGE COLLECTION: DATE 1815

18 A Courtesan with long black hair and flowing robes seen from the back, standing on a large walrus. Broadsheet. Signed. (PRIVATE COLLECTOR.)

87. FOUR MODERN JAPANESE PAINTINGS ON IRIDESCENT GAUZE

8 Three are snow-scenes, with figures; one lady traveling. 11x13 inches. (PRIVATE COLLECTOR.) (4 pieces.)

KUNIYOSHI: 1797-1861

88. **The Celebrated "Ronin" Triptych. Chushingura, Scene 11**

The Ronins at the bridge on the way to revenge the death of their master Lord Kotsuke-no-Suke by Lord Moronao. Signed. (Private Collector.)

20 ***A masterful composition; clouds drift away from the full moon riding high over the snowy landscape. In fine condition and color—rarely found intact.**

[Illustrated on Opposite Page]

89. **Diptych Mounted in Two Frames**

10 Snow scenes: each with a man in blue. One carries a red and yellow umbrella; the other has placed his umbrella on the ground. Signed. (Pratt Institute.) (2 pieces.)

90. **Various Kuniyoshi Series: Pouring Rain at Omiyagashi; Series "Toto Meisho"**

20 In blue and gray, with yellow notes in the umbrella. Nissaka on the Tokaido Road. People stop at the "Murder Stone that Cries at Midnight." One of the most impressive of Kuniyoshi's Mountain landscapes. (From the Metzger sale in 1916.). Travelers under a pine, one seated, one points to rolling hills. Shore view, large sailboat in the foreground; beyond are hills blue, black, gray and orange. All in good condition. Signed. (Pratt Institute.) (4 pieces.)

ROLL PAINTINGS

91. **Roll Painting: Panel Form on Paper by Hokusai**

7 A man drawn with Hokusai's characteristic humor carries a giant radish straddled across his shoulders. Red lacquer roller tips. Signed. (Private Collector.)

92. **Roll Painting by Hokusai**

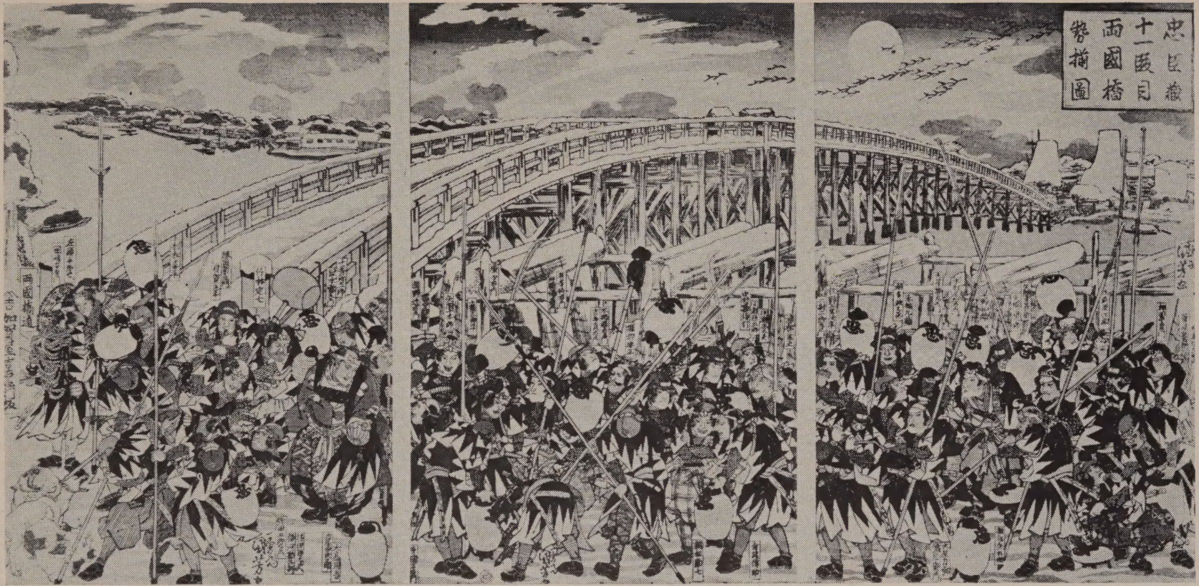
10 A Kylin animal coming through the cloud. Panel form, and done in black and white. On paper. Signed. (Private Collector.)

93. **Hokusai: Roll Painting**

12 "The Cloud Dragon": brush drawing on paper in monotone with slight color. The Dragon is seen in rolling clouds and lightning. Attributed. (Private Collector.)

94. **Hokusai: Book of Landscapes Mounted as a Makemono**

6 Ten illustrations in colored wood blocks, waterfalls, rain, snow scenes, etc., mounted end to end. Good condition and crystal roller ends. (Private Collector.)



No. 88. KUNIYOSHI: *The Celebrated "Ronin" Triptych*

KYOKURYO: NINETEENTH CENTURY

95. KAKAMONO PAINTING ON SILK

Three Ladies of the Court posing as Cloud Angels over Mt. Fuji; moonlight and blue background, with striking effect of the wind in the cloud. Collector's condition; brocade mount. Signed. (PRIVATE COLLECTOR.)

20

SHUSUI: JAPANESE CONTEMPORARY ARTIST

96. KAKEMONO PAINTING ON SILK

Old cherry tree in blossom against a rocky cliff; a lazy white heron; swallows fly in the willows. Perfect condition. Signed. (PRIVATE COLLECTOR.)

62 50

97. UKIYOYE PAINTING ON SILK BY UTAMARO

Roll painting. Signed. A Geisha with a letter and a closed umbrella. (PRIVATE COLLECTOR.)

17 50

***Ukiyoye paintings by Utamaro are rarely offered.**

[SEE ILLUSTRATION ON PAGE 49]

98. UKIYOYE PAINTING ON SILK BY YEISHI

Standing figure of a Courtesan, robe of soft purple over ivory. Signed. (PRIVATE COLLECTOR.)

21

[ILLUSTRATED ON PAGE 50]

99. JAPANESE ANCIENT ROLL PAINTING: ON SILK

Flowers and graceful vines; large cockscomb puffs in crimson and soft white, with buds and foliage; sprays of wild sweet peas with clusters of pink blossoms and large pods, mingle with a plant bearing white berries. (PRIVATE COLLECTOR.)

67 50

***In the original box; the roller tips of ivory.**

100. MIYA (SHINTO) BUDDHISTIC TEMPLE WITH LANDSCAPE

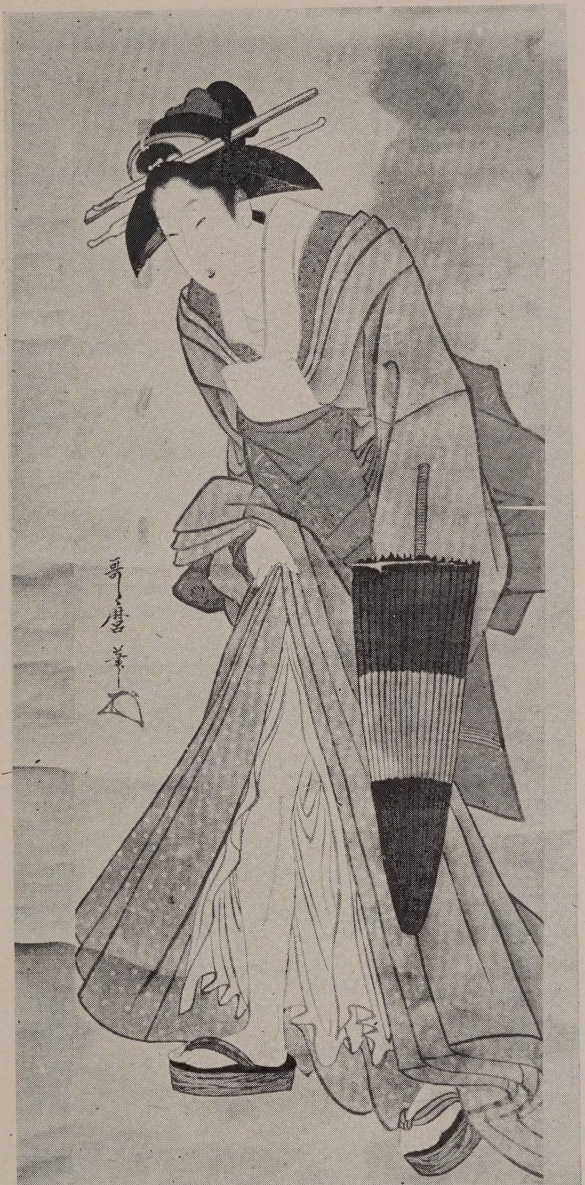
An ancient and dark painting on silk, old Tosa Japanese School, of the approach (upright) to the Buddhistic Temple Buildings, surmounted by five medallions of priests, with bridges, stream, trees, etc., throughout the grounds. Mounted on rich gold brocade, and in the original box. (PRIVATE COLLECTOR.) From the Waggaman Sale.

20

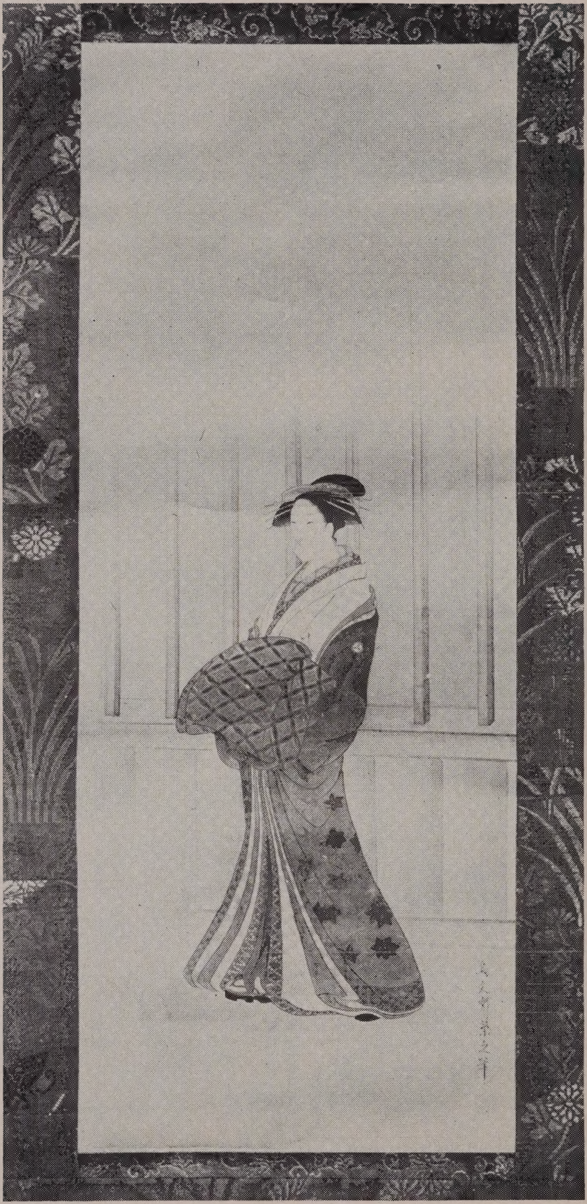
101. KOREAN LARGE ROLL PAINTING ON PAPER

A grim Deity in brilliant color, guarded at the four corners by fierce attendants with three heads and six arms. Roller with red lacquer tips. (PRIVATE COLLECTOR.)

18



No. 97. Utamaro: *Ukiyoye Painting on Silk*



No. 98. Yeishi: *Ukiyoye Painting on Silk*

102. Korean Roll Painting: A Panel on Paper

9 A Deity riding a Dragon of flame and cloud. Roller tips of gold bronze, and in the original box. (Private Collector.)

103. Chinese Ink Drawing: Eighteenth Century

8 Mountains rise above a pagoda shaded by old pine trees. Slight color. Mounted on brocade and framed. (Pratt Institute.)

104. Chinese Ancestor Portrait: Roll Painting on Paper

17 A Noble Lady; her crimson and blue robes adorned with Cloud Dragons in rich gold and color; her jeweled head-dress in gold and color. (Private Collector.)

***The portrait in unusually fine, clean condition.**

KITAO MASANOBU: 1761-1816

105. Mirror of the Rival Yoshiwara Beauties: 1782-1784. As Issued

60 Seven double-page prints (diptychs), with preface and two pages of text in the original native binding as the prints were issued. On two of them is the label, "Seirun Meikun Jihitsu-Shu"—"Autographs of the famous fair ones of the Green Houses". (Signed. (Private Collector.)

***Rarely seen in the original form as issued 150 years ago. The famous Beauties of the "Green Houses" are shown in their daily life, accompanied by their Shinzo and Kamuro. Azumaya in white playing the samisen; the slim and beautiful Hitomoto pulling her rose brocade around her, etc.**

106. Mirror of Rival Yoshiwara Beauties: 1782-1784

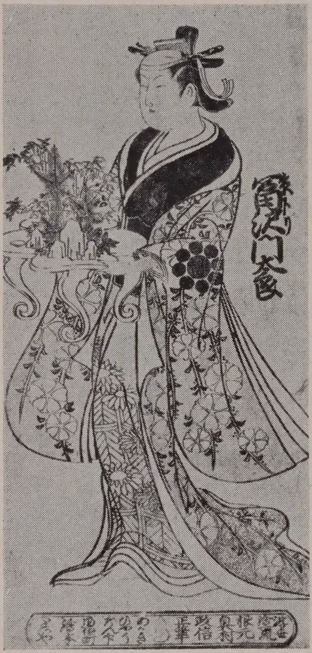
12 Two diptychs from the series, described in the preceding lot. (Pratt Institute.) Framed. (2 pieces.)

***Utagawa with a writing tablet; Nanasato reads a letter—one of the best of the series: House of Yotsumiya. The other shows the stately Takanawa and a companion; all with maids, etc.**

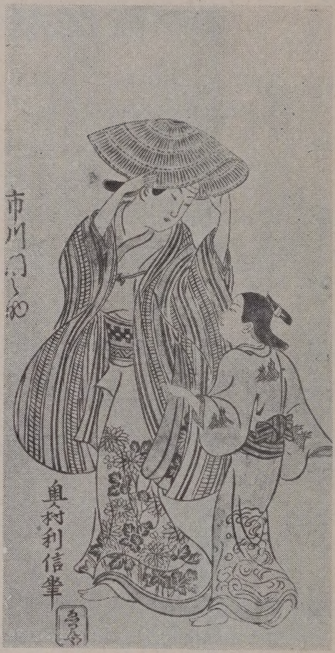
107. Two Sheets from Kitao Masanobu's Book

12 Segawa in rich black uchikake stands by the brazier; her kamuro stooping over the warm coals. Signed. Tagasode in equally splendid black walks between her two kamuro. (Private Collector.) (2 pieces.)

***From the Bing Collection, Paris, many years ago.**



108



114

PRIMITIVES

OKUMURA MASANOBU: 1685-1764

A PUBLISHER AND BOOKSELLER, HIS EXPERIMENTS LED TO THE INVENTION OF THE "URUSHI-YE" OR LACQUER PRINT

108. **LACQUER PRINT: LADY HOLDING A MINIATURE GARDEN**
Publisher, Torija. Signed. (PRATT INSTITUTE.)

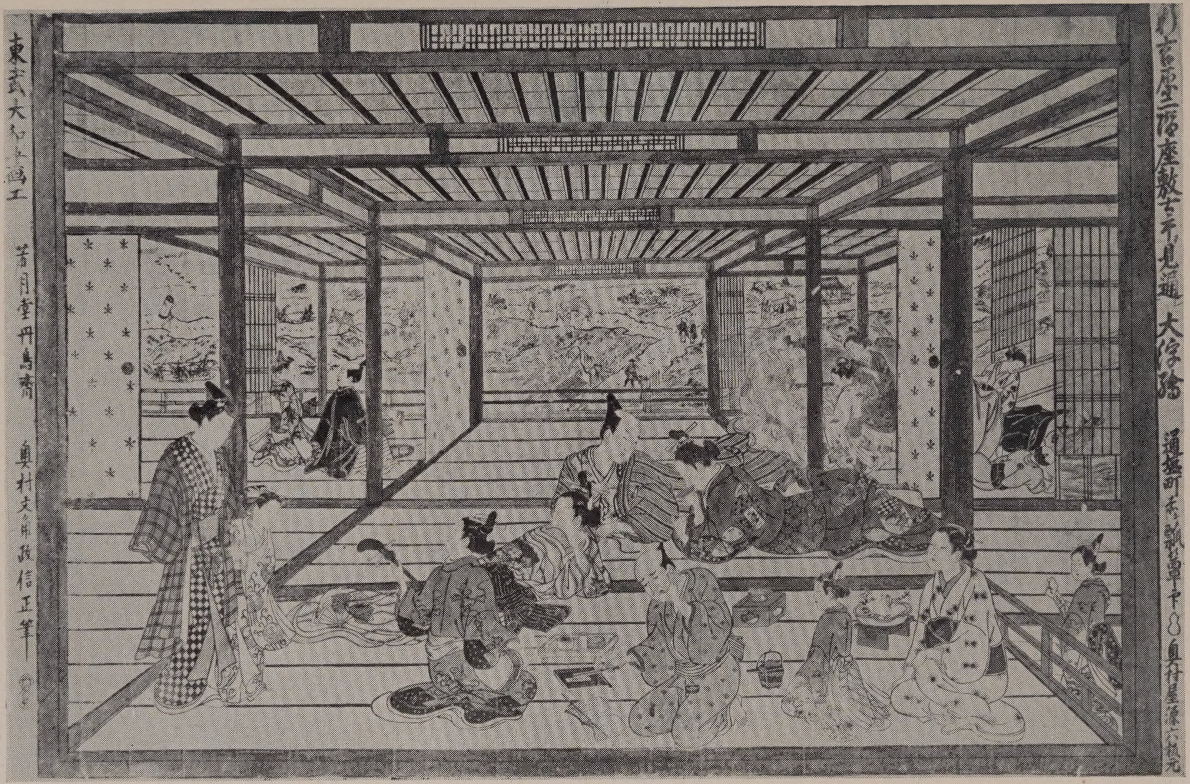
16 ***A rare Primitive in fair condition.**

[SEE ILLUSTRATION]

109. **SCENE: INTERIOR OF A TEA-HOUSE: TRIPTYCH**
A very rare hand-colored primitive, from the original Yamanaka-Mallory Collections. In fine condition. (PRIVATE COLLECTOR.)

190 ***It is unnecessary to comment on the rarity of this Masanobu item.**

[ILLUSTRATED ON OPPOSITE PAGE]


大浮絵
奥村屋源六板元
東武大和画工
芳月堂丹鳥斎
奥村文角政信正筆

No. 109. Masanobu: *Interior of a Tea-house*

110. **THREE COURTESANS AND A MAID WALKING**
In black and white; their robes in bold patterns. By O. Masanobu. Oblong broadsheet. (PRIVATE COLLECTOR.)

3

111. **POEMS BY OKAMURA MANANOBU: FOUR VOLUMES. DATE (PENCILLED) 1777**
Title: Oshie Hyakunin Isshu: "Picture Book of Ethical Hundred Poems". Illustrations in black and white. 2 vols., native binding. Title: Onna Hyakunin Isshu: "The Ladies' Hundred Poems". Illustrations in black and white. 2 vols., native binding. (PRIVATE COLLECTOR.) (4 vols.)

25

SUKENOBU: 1676-1750

112. **VOLUME OF TWENTY WOOD BLOCKS IN BLACK. SMALL 4TO**
Large figures of the beautiful women of Japan, the title repeated on each sheet. Silk portfolio. (PRIVATE COLLECTOR.)

***A rare original Primitive. Single figures in splendid lines and patterned. robes, dressing, reading, walking, entertaining their lovers, etc.**

2750

113. **HARUSHIGE AND SHIGENOBU: CA. 1780**
Lovers, summer cooling, hand-colored by Harushige. Signed. Lady enjoying the music of her maids, hand-colored by Shigenobu. Signed. Book diptychs by Masanobu and Sukenobu, hand-colored. PRIVATE COLLECTOR.) (4 pieces.)

10

OKUMURA TOSHINOBU: 1705-1749

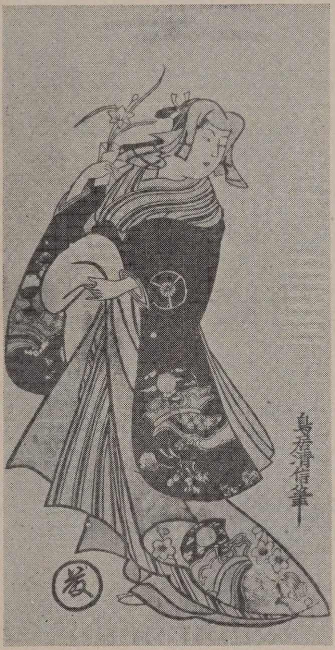
114. **TOSHINOBU: WITH THE HAPPER GUARANTEE. SIGNED**
Woman traveller, in broad hat and short flowing coat directed by a young girl. Pale tans and gray, with touches of silvery mica. (PRIVATE COLLECTOR.)

[SEE ILLUSTRATION]

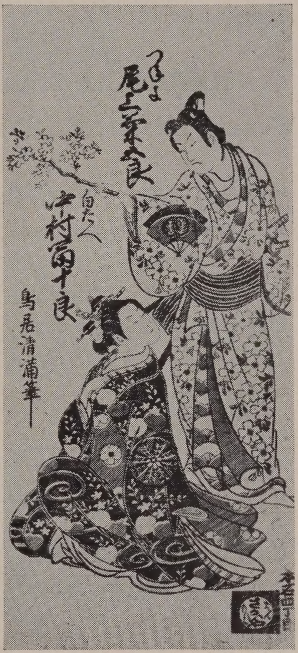
8

ICHIKAWA TOYONOBU: 1711-1785

PUPIL OF SHIGENAGA, NOTED FOR THE EARLIEST ATTEMPTS IN TWO OR THREE COLORS AND FOR THE GRACE OF HIS FEMALE FIGURES



115


中村富十良
鳥居清満筆

116

115. A NOBLE LADY HOLDING AN IRIS BLOSSOM. LACQUER PRINT

1750 Publisher, Morufuji. Signed. (PRATT INSTITUTE.)

***A rare Primitive in fair condition.**

[SEE ILLUSTRATION]

TORII KIYOMITSU: 1735-1785

116. TWO ACTORS IN A SCENE

Onoye Matsusuke and Nakamura Tomijuro; colors of rose and blue on black outlines. Hosoye or panel form. Signed. (PRIVATE COLLECTOR.)

10 ***From the collection of the Madden Family in Japan.**

[SEE ILLUSTRATION]

SEKIJO: WORKED ABOUT 1790

117. **Lovers Seen at Half-length Reading: Happer Guarantee**
An open book on the table between them. Fair example of an artist whose work is rarely offered. Signed. (Private Collector.)

6

NISHIMURA SHIGENOBU: WORKED 1715-1730

Worked Only for a Short Time, and His Prints are Rare

118. **Geisha with a Kneeling Maid**
6 Fine condition and color. Diptych book print. Signed. (Private Collector.)

119. **A Courtesan Kneeling Holding a Cup. By Shigenobu**
Her robe brocaded in cherry-blossoms. Rare and in good condition. Signed. (Private Collector.)

9

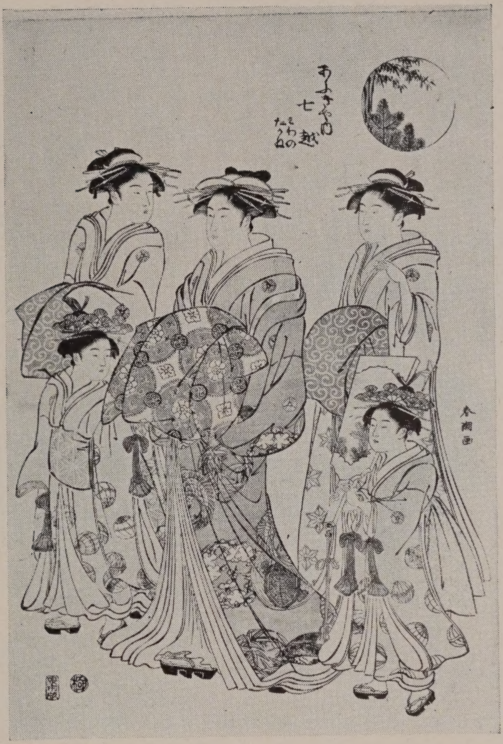
SHINSAI: Ac. 1803-1828

120. **Two Panel Prints of Actors**
9 Two Hosoye or panel prints representing actors who take the parts of women. Good condition and color. Signed. (Burke.) (2 pieces.)

***One has an inscription in Japanese by a former owner.**

SHUNKO: WORKED 1772-1800

121. **Undivided Diptych: Kaomise.** ***Very Rare***
7 "All the Great Actors". A crowd of 30 or more grouped below a screen of about 20 of the leading men, including those famous as impersonators of women's roles. Signed. (Private Collector.)



122

SHUNCHO: 1770-1820

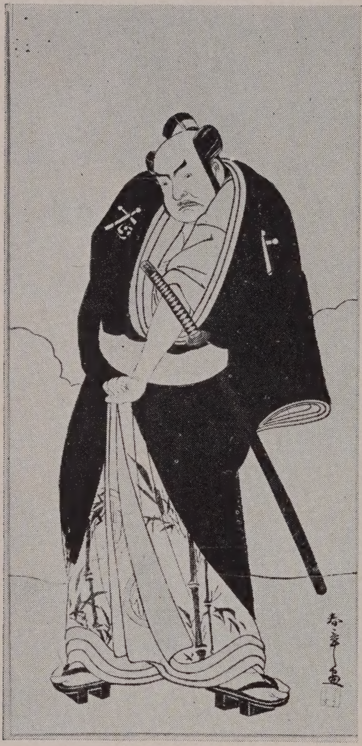
122. RARE BROADSHEET BY THIS HOSOYE ARTIST

17 A Courtesan walking with Shinzo and Kamuro. The colors of the five are in pale rose, ivory; the accessories in soft green. A beautiful group; fine registration and color. In collector's condition. Signed. (PRIVATE COLLECTOR.)

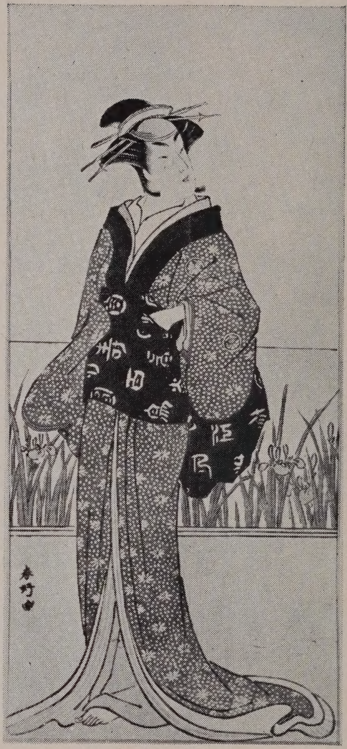
[SEE ILLUSTRATION]

123. BROADSHEET FROM THE HAYASHI SALE, PARIS

16 A Walk by the River; a courtesan and her lover with a companion in red. Fine condition. Signed. (PRIVATE COLLECTOR.)



124



125

SHUNSHO: WORKED 1764-1792

124. Hosoye or Panel: In Collector's Condition

An unidentified actor in a militant pose; he wears a short robe of velvety black, over ivory and very pale rose; one hand thrust forward; a two-handed sword in his gauffered rose belt. Signed. (Private Collector.)

15

[SEE ILLUSTRATION]

125. HOSOYE OR PANEL. VERY FINE EXAMPLE. BY SHUNSHO

12 Segawa Kikunojo III, the famous impersonator of women's roles, in a uchikake of thin dotted black gauze over pale tan, tied with soft black, the collar of the same. She is bare-footed, her hand thrust in her obi, and has background of an Iris panel. Signed. (PRIVATE COLLECTOR.)

[ILLUSTRATED ON OPPOSITE PAGE]

126. HOSOYE OR PANEL: DATE 1771. DRAMATIC SCENE. BY SHUNSHO

15 Matsumoto Koshiro and Yoshizawa Sakinosuke in combat. Good condition and beautiful color. Signed. (PRIVATE COLLECTOR.)

127. ICHIKAWA EBISU IV: WITH HAPPER GUARANTEE. BY SHUNSHO

9 The great actor in a dignified pose as a Samurai with a fan, wearing pale lavender and rose brocaded with Wistaria fronds, and a peaked short cloth cap. Signed. (PRIVATE COLLECTOR.)

***Hosoye, or panel form. In collector's condition and color.**

SHUNYEI: 1768-1819. SHIGEMASA: 1739-1819

128. SHUNYEI AND SHIGEMASA: TWO FRAMED PRINTS

9 Shunyei: Hosoye, an actor with lantern and staff, effect of pale tan and yellow. Signed. Shigemasa: Square form, "The Fifth Month". Little girls chase butterflies in May. Signed. (PRIVATE COLLECTOR.) (2 pieces, framed.)

KUBO SHUNMAN: 1757-1820

129. DIPTYCH: SQUARE FORM. HAPPER GUARANTEE

20 A Lady of the Nobility consulting a Fortune Teller. Her boy attendant kneels behind her, looking at a book. Slight coloring. Shows the fold, and worn places repaired in and near the fold. Unusual composition and fine lines. Signed. (PRIVATE COLLECTOR.)

130. THREE WOMEN AMUSE THEMSELVES IN A PEACH GARDEN

11 They float the crimson sake cups down the stream. Signed. (PRIVATE COLLECTOR.)

***Good example on a yellow ground.**

131. TWO LADIES BOARDING A NEW BOAT

4 A light rain is falling as the servant pushes the boat off shore. Oblong form, fine color. Shows the fold. Signed. (PRIVATE COLLECTOR.)

132. FARM SCENE: WITH MEN AND WOMEN. OBLONG DIPTYCH

4 Spring, with budding willow, a woman in black on a pink bridge followed by others. Undivided diptych. Signed. (PRIVATE COLLECTOR.)

KATSUKAWA SHUNSEN: WORKED 1785-1800

(Pupil of Shunsho: His Prints are Rare)

133. **Two Courtesans on the Balcony: Cherries Are in Bloom**
One hangs a robe on the rack; one kneeling at the rail. Good color and yellow ground. Signed. (Private Collector.)

6

134. **Fairy with the Fisherman. A Famous Legend**
Shore of the Ocean; he has pulled off her star-fish disguise. Signed. Oblong broadsheet, rare. (Private Collector.)

9

SURIMONO

The New Year's Greetings of the Japanese

Printed with Special Care, and Often Heightened with Gold, Silver and Bronze Printing

135. **Two Surimono: By Shunman and Kunisada**
Courtesan in black over rose, lavender and gilt, by Shunman. Signed. Portrait of a Chinese Lady. By Kunisada. (2 pieces.) (Private Collector.)

***Shunman Surimono rarely offered; this one is in rose and black, with use of gold and silver and gauffrage printing.**

9

TWO SURIMONO FROM THE COLMAN COLLECTION

Samuel Colman, Artist and Critic, Made his Collection Between 1866-1878

136. **Kite Flying: Gathering Hagi Blossoms: By Hokusai**
13 Two long Surimono from the Samuel Colman Collection. Good condition, rare in this form. Signed. (Two pieces.) (Burke.)

AOIGAOKA HOKKEI: 1780-1849

ONE OF THE GREAT MASTERS OF THE SURIMONO

137. **ONO NO KOMACHI: GREAT BEAUTY AND POET**

9

She wears a Court Costume in flowing white and rose, gauffered with silver and gold cherry blossoms, and is seen against a large silver full moon. Signed. (PRIVATE COLLECTOR.)

***A flawless impression in collector's condition originally from the Bremen Art Museum collection (sold in New York some years ago).**

138. **FOUR SURIMONO: TWO ARRANGED AS A DIPTYCH**

3

Landscape with Fuji, gauffered in silver, by Hokkei. Entrance to the Cherry Garden, lady with servant and her kago; by Hokkei. Lady fulling cloth; New Year's Offering. Both by Hokusai and mounted on one sheet. Signed. (PRIVATE COLLECTOR.) (4 pieces.)

***All are in pristine condition.**

TOYOHISA: NINETEENTH CENTURY

139. **COURT LADY AND MAID: CHERRY BLOSSOM TIME. HAPPER GUARANTEE**

6

The two in fresh beauty of pink, lavender and green standing at a fence under the blossoms. Signed. (PRIVATE COLLECTOT.)

TOYOHIRO: 1773-1827

140. **SHOPPING STREET: OUTSIDE THE DRAPERY SHOP "YEBISU-YA". DIPTYCH**

5

Two ladies, one accompanied by her son, turn to look at a slim and elegant Courtesan in yellow tied with black followed by her Shinzo in brocaded purple, and a boy attendant. Good condition. Signed. (PRIVATE COLLECTOR.)

TOYOKUNI I: 1769-1825

141. **BROADSHEET OF A FAMOUS ACTOR**

8

Ichikawa Yaozo III, in loose purple robe striped in black with a towel on his shoulder. He stands bare-footed under a bough with crimson Autumn leaves. Signed. (PRIVATE COLLECTOR.)

***In collector's condition and color.**

142. **HOSOYE OR PANEL: NIGHT SCENE**

5

Iwai Kumesaburo, a noted impersonator of female roles, as a Geisha with a fan leaving a tea-house at night. She wears an iris-patterned uchikake. Signed. (PRIVATE COLLECTOT.)

***A good example from the Sir R. Leicester Harmsworth Collection.**

143. **Toyokuni Broadsheet with Silvery Mica**

The actor Onoye Eisaburo in a commanding pose as a Samurai under a pine tree leaning on a sword, wearing green over which is a light brown-robe patterned in silvery mica. Signed. (Private Collector.)

***In collector's color and condition; from the Sir R. Leicester Harmsworth sale.**

10

144. **Two Courtesans of the "House of the Fan"**

The two famous Beauties, Hana-Ogi and Takigawa seated, one brushing in a drawing. Signed. (Bassett.)

***This fine print was illustrated in the Harmsworth Catalogue of 1913-1914.**

13

145. **Three Ladies and a Pet Monkey: Fine Condition**

The standing Beauty holds a large red cup of sake; one seated playing a samisen; one under a pine tree. Signed. (Bassett.)

***Also from the Harmsworth Collection.**

6

146. **A Hot Day in Summer: Beautiful Color**

Two ladies in fresh and beautiful robes, followed by a maid with an umbrella. Signed. (Bassett.)

***From the collection of Sir R. Leicester Harmsworth.**

6

147. **Two Prints of Actors: The Well-known Broadsheets of Large Figures**

Segawa Roko as a woman; in rich robes of green, orange and yellow, standing in a curious posture of perverse grace. Ichikawa Komezo as an angry woman in the play "Iwasuju"—a fine print. Both are signed. (Private Collector.) (2 pieces.)

[see illustration]

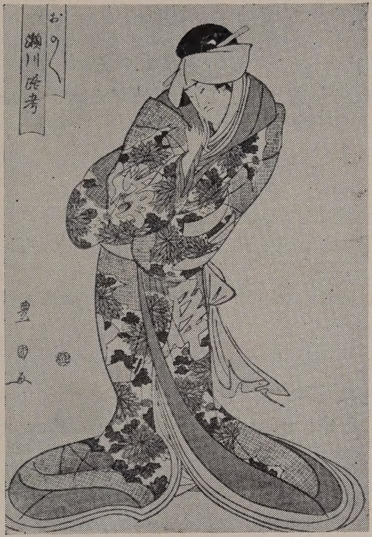
10

148. **Two Fine Prints from the Same Series by Toyokuni**

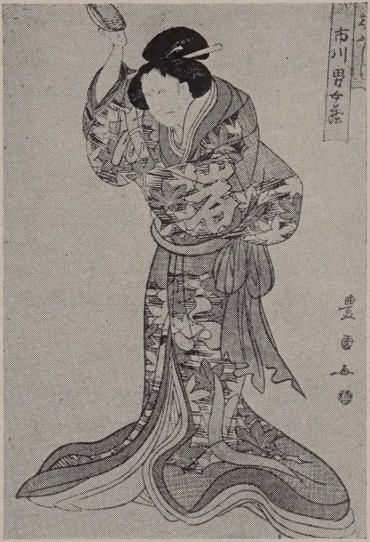
Iwai Hanshiro, a distinguished impersonator of women's parts as Ohatsu in a striped red uchikake. Ichimuro Uzaymon, in a rich black robe over purple, as a Samurai. Both are signed. (Private Collector.) (2 pieces.)

[see illustration]

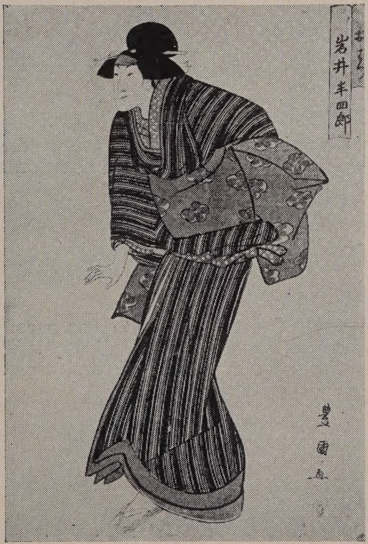
13



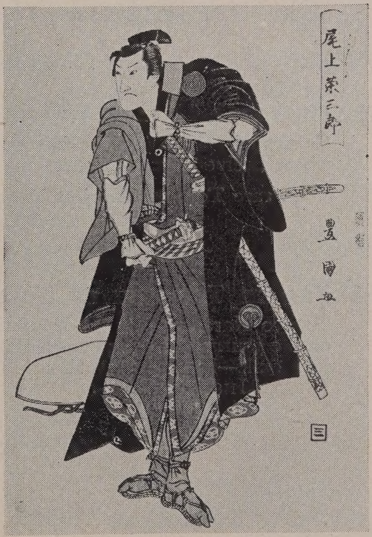
147



147



148



148

149. TWO ACTORS SEEN AT HALF-LENGTH

One holds a new head-dress; his companion a pipe. In subdued blues, lavender, red and grey. Signed. Good condition. (PRIVATE COLLECTOR.)

8

150. THE STANDARD BEARER OF A PRINCESS, ATTENDED

She wears violet over rose-color; the kamuro in rose tied with green. They carry gifts. Signed. (PRIVATE COLLECTOR.)

4 ***In fine condition and beautiful color; note the yellow foreground.**

151. TWO PRINTS FROM THE "SIX TAMA RIVER" SERIES

12 Featuring the soft colors and (one of the miracles of printing) they are shown under thin gauze of black and lavender. One shows a new black uchikake to her seated lover; the other shows two ladies (one seated) with bolts of soft green patterned brocade. Both are signed. Good condition. (PRIVATE COLLECTOR.) (2 pieces.)

152. TRIPTYCH BY TOYOKUNI: MAIDS WASHING CLOTHES

13 Six beauties tread the clothes in the stream, and wring or beat them on the shore of the winding stream. Slight time discoloration and shows the fold. Signed. (PRIVATE COLLECTOR.)

153. OUTSIDE A UAGA-YA IN THE YOSHIWARA: TRIPTYCH

Groups of men, including famous actors, passing the heavily barred windows where twelve or more Courtesans are waiting. Signed. (PRIVATE COLLECTOR.)

11 ***A rare Toyokuni subject in good condition.**

154. FRAMED TRIPTYCH BY TOYOKUNI

17 "Imayo Narahiro"; A Lady of the Imperial Court in a mitate (or parody) on the journey of the young poet Narahira, as he passes Mt. Fuji on his way into exile—his crime, making love to the wife of the Emperor. Signed. (PRATT INSTITUTE.)

UTAMARO: 1754-1806

IN THE DELINEATION OF THE HUMAN FIGURE IN THE RARE COMBINATION OF DIGNITY, DELICACY AND HARMONY OF COLOR, HE HAS NO EQUAL IN JAPANESE ART

155. THE FISH NET TRIPTYCH: FUNA-ASOBI FISHING BOAT UNDER THE CRESCENT MOON

10 Party of pleasure-lovers on a boat. The left-hand sheet very fine, showing a youth, with two Courtesans, unconcerned with the fishing, persuading a maiden to share a drink. The other sheets in fair condition only. Signed. (PRATT INSTITUTE.) (2 pieces.)

156. COURTESAN SEATED WITH WRITING BRUSH AND SCROLL

7 A rose-colored stand with pile of books behind her, as she is seated in voluminous robes of rose, lavender and green; a lacquer writing stand beside her. Signed. (PRIVATE COLLECTOR.)

***In beautiful color and good condition.**

157. BEAUTIES PORTRAY SCENE NINE OF THE "47 RONINS"

4 Showing Tonase, her daughter Konami, and Honzo (disguised); and this lovely creature wears a striking robe of coal-black, with fine white line stripe. Signed. (BASSETT.)

***From the Sir R. Leicester Harmsworth Collection.**

158. CHASING FIREFLIES. SUMMER NIGHT SCENE UNDER A WILLOW TREE

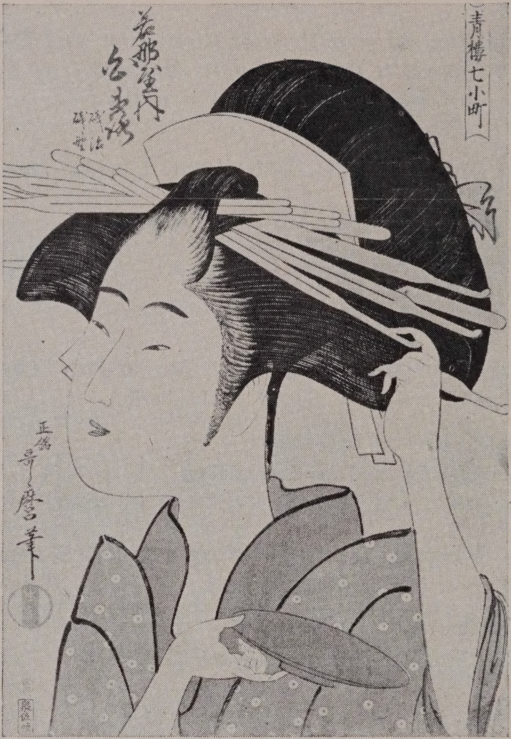
16 Two girls stoop and reach to catch the fireflies with fans for a boy in red who holds the cage. Margin to left (unusual); fresh color and fine condition, all on a grey wash ground. Signed. (PRIVATE COLLECTOR.)

159. TWO GEISHA STAND BY TAMA RIVER

6 One shades her eyes to look at the range of hills with a pagoda spire rising behind her. Signed. (PRIVATE COLLECTOR.)

160. TWO PRINTS BY UTAMARO AND SUKENOBU

13 A mother with uncombed long black hair seated with a boy on her knee. He holds up a kitten. By Utamaro. Signed. A mother with her son receives a youth, who kneels, bowing; Iris-garden seen from the verandah. Some hand coloring. Signed. (PRIVATE COLLECTOR.) (2 pieces.)


青樓七小町
正銘歌麿筆

161

UTAMARO—*Continued*

161. SERIES: "THE SEVEN KOMACHI OF THE GREEN HOUSES"
Portrait of the Beauty Shiratsuru. Large head, on a pale yellow ground. She holds a sake cup, and touches her yellow hairpin with the other hand. Signed. (BURKE.)

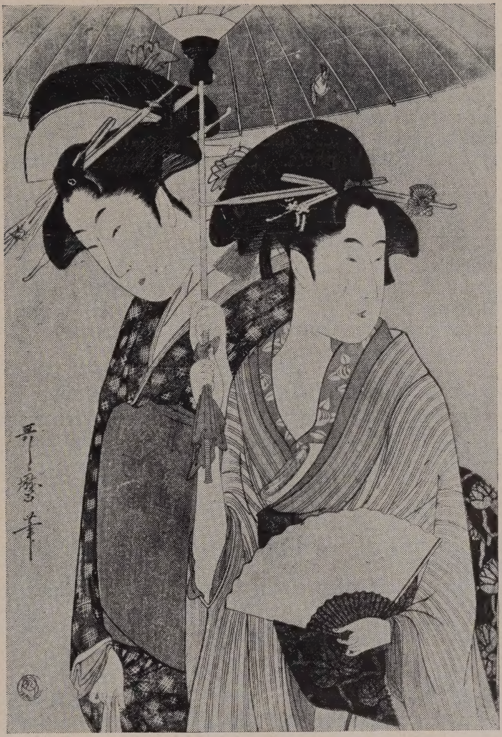
28

***Collector's condition, and exceedingly rare on yellow ground. From the Hayashi sale in Paris.**

[SEE ILLUSTRATION]

162. LADY ATTENDED BY A MAID WITH LANTERN. HAPPIER GUARANTEE
A good example of this artist, in fresh good color. Signed. (PRIVATE COLLECTOR.)

6



163

UTAMARO—*Continued*

163. "THE UMBRELLA OF LOVING ACCORD"

12^{50}

Girls seen at half length strolling under an umbrella. Signed. (PRIVATE COLLECTOR.)

***A fine composition by this distinguished artist Utamaro; note the bronze pring on the sash.**

[SEE ILLUSTRATION]

164. KNEELING COURTESAN HOLDING A SAKE CUP. HAPPER GUARANTEE

Color effect of pale rose and tan. Fair condition. Signed. (PRIVATE COLLECTOR.)

10

165. UTAMARO, YEIZAN, TOYOKUNI: THREE FRAMED PRINTS
Utamaro: Courtesan and Maids, half length, posing as actors. Yeizan; Girl with cricket-cage; color soft rose and green. Toyokuni; Youth of the Nobility walking with ladies; effect of soft color and thin black seen against a fence of heavy black posts. Signed. (PRIVATE COLLECTOR.) (3 pieces, framed.)

12

166. TWO FRAMED PRINTS BY UTAMARO. SQUARE FORM
Lovers under an umbrella in the rain; seen at half length. Travellers: Man in black mounted on a black water-buffalo, attended by two ladies and a boy. Modern Analogue of Lao Tzu on the buffalo's back. Waterfall: small modern print, framed. All are signed. (PRATT INSTITUTE.) (2 pieces, framed.)

5

167. UTAMARO AND YEISEN: TWO FRAMED PRINTS
A lady ties her long black-lined obi before a black mirror frame. By Utamaro. Signed. The same subject; a lady tying her sash, by Yeisen. Signed. (PRATT INSTITUTE.) (2 pieces, framed.)

5

168. GROUP: AMUSING THE BABY
The mother in soft purple tied with orange, holds the nearly nude baby amused by the maid, who stoops to look at him through a sheet of gauze stretched to dry. Left edge strengthened, otherwise fine. Signed. (PRIVATE COLLECTOR.)

***An example of skilled printing of a color-block.**

18

169. TWO PRINTS BY UTAMARO: SUBJECT, MOTHER AND SON
A mother seated, nursing the baby, his toy and bowl on the floor. The mother stands by the kneeling nurse with the baby on her back. Signed. (PRIVATE COLLECTOR.) (2 pieces.)

6

170. HACHIRAKAKI OF SPECIAL SIZE: 1804
A tall mother looks down at her baby son, crawling at her feet, his face seen under her thin black robe; his nurse holds the boy by the girdle. The collar of the mother's low-cut robe is silvered and her shell pink obi is gauffered in flowers. Signed. (PRIVATE COLLECTOR.)

4

171. FISHING UNDER RYOGOKU BRIDGE: HASHIRAYE
The Geisha has hooked a small fish, while her lover leans over the side of the boat, dipping water in a sake cup; his face reflected in the river. Signed. (PRIVATE COLLECTOR.)

***This long panel is in fair condition, and one of the few such Utamaro prints. Notable for the successful printing of the reflection (under water).**

4

172. TRIPTYCH AND PENTAPTYCH
Nippon Bridge with eight women; triptych. By Utamaro. Procession of seventeen women passing Mt. Fuji; Pentaptich. By Toyokuni. Both are signed. (PRATT INSTITUTE.) (2 pieces, framed.)

12

KAISEI YEISEN: WORKED 1809-1848

173. KAKEMONO PRINT

The Great Carp swimming up the Ryumon Waterfall. Signed. (PRATT INSTITUTE.)

3

***The picture often given to a boy of the Eighteenth Century in Japan, as an example of persistence in overcoming great difficulties.**

174. GEISHA WALKING IN THE WIND UNDER FALLING CHERRY PETALS

Blue over rose, tied with black. Signed. (PRIVATE COLLECTOR.)

1

***In collector's condition and color.**

175. COURTESAN RECLINING BY A SCREEN

Oblong broadsheet by Yeisen. She wears dull blue and yellow tied with black. Signed. (PRIVATE COLLECTOR.)

1

***In collector's condition and beautiful color. Has the Happer Japanese stamp, but the certificate has been rubbed off.**

176. YEISEN AND YEIZAN: DECORATIVE FIGURE PRINTS

Geisha, in trailing blue patterned in black bamboo with a letter, by Yeisen. Geisha, wearing a green uchikake over tan walking in the snow with a raised umbrella, by Yeizan. Both signed. (PRIVATE COLLECTOR.) (2 pieces.)

6

YEISHI: 1746-1829

177. THE CHRYSANTHEMUM FESTIVAL

The beautiful Choyo kneeling, holding a tray for the festival. Signed. (PRIVATE COLLECTOR.)

9

***Rare example on a yellow ground. With the stamp of the Bremen Museum.**

178. PRINT FROM YEISHI'S "GENJI SERIES". HAPPER GUARANTEE

6

A corner of Prince Genji Lodge is shown, with ladies watching a child play with a kitten. Suma Beach and Osaka Bay in the background. Time-worn but desirable because of the Happer guarantee of its genuineness. Signed. (PRIVATE COLLECTOR.)

179. PICNIC ON THE SHORE: TRIPTYCH. FROM THE HAYASHI COLLECTION, PARIS

37 50

A group of eight ladies entertaining a young man with music and sake. A curtain with large butterfly crest offers a partial shield, while Shinagawa Bay and the shipping are seen beyond the blossoming cherry, its flowers in gauffrage. Signed. (PRIVATE COLLECTOR.)

***In collector's condition and color.**

[SEE ILLUSTRATION]

180. ENTRANCE TO A TEA-HOUSE

5

Two ladies in friendly gossip; a maid holds a sake cup. Signed. (PRIVATE COLLECTOR.)

***A color harmony in fine condition, for which Yeishi is celebrated, in rose, pale blue and lavender.**

181. YEISHI KEY BLOCK: BROADSHEET

5

The name-day of the boy; mother and children with friends at the entrance to the Temple. Signed. (PRIVATE COLLECTOR.)

***Key-blocks of the great artists are rare. Note the engraver's key-marks on the right.**

182. SERIES: "SHUN ROKKASEN". SIX NEW POETS

12

A girl stooping before a mirror, reflected in the hand mirror she holds. Her, companion, tall, and one of Yeishi's most distinguished figures, stands beside her. Framed. Signed. Has stamp of Hayashi Sale. (PRIVATE COLLECTOR.)

183. FRAMED PRINT BY YEISHI

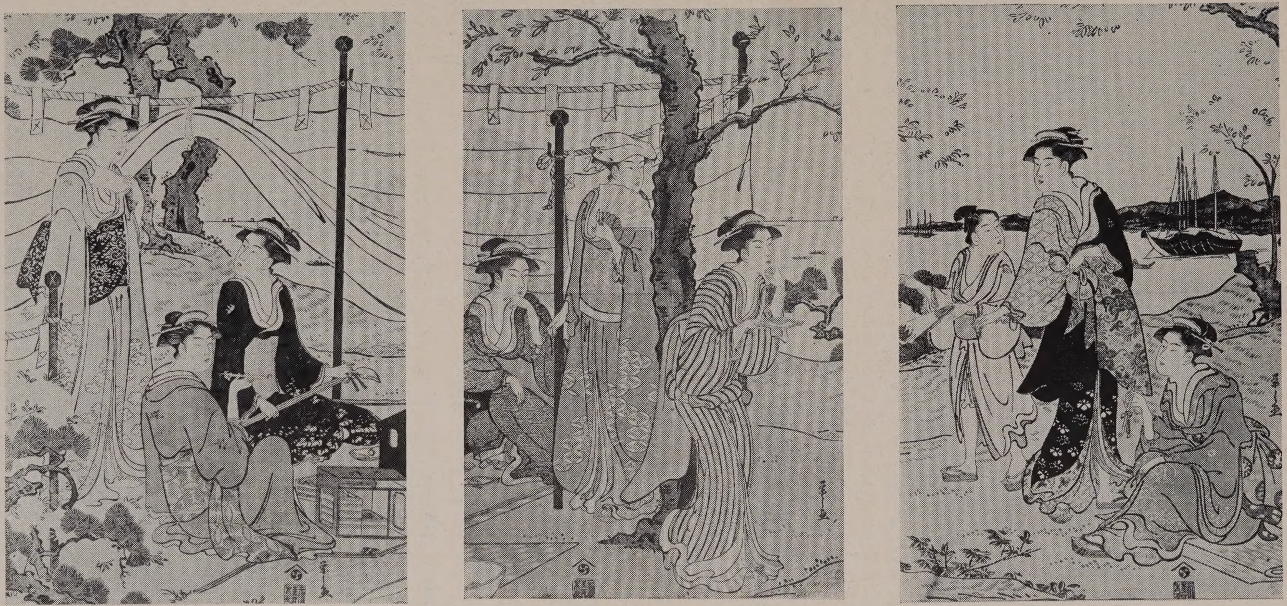
11

Boating party with a Youth and two Geisha. Signed. VERY FINE. (PRIVATE COLLECTOR.)

184. YEISHI AND SHUNSHO: TWO PRINTS OF SQUARE FORM

4

Two ladies with a child walking by the river (Yeishi). Three maids working with silk-worms (Shunsho). Both are signed, time-worn. (PRIVATE COLLECTOR.) (2 pieces.)



No. 179. Yeishi: *Picnic on the Shore*

KIKUGAWA YEIZAN: 1805-1855

(MANY OF HIS EARLY PRINTS ARE VERY GOOD)

185. **"HOUSE OF THE FAN" BEAUTY**
A Courtesan tying her obi of rich soft black. Beautiful color and fine condition. Signed. (PRIVATE COLLECTOR.)

4

186. **THE LETTER: BROADSHEET WITH HAPPER GUARANTEE**
A tall beauty stands watching her kneeling companion who holds a letter. Note the harmonious black and soft lavender. Signed. (PRIVATE COLLECTOR.)

4

187. **TWO PRINTS OF GEISHA. CHERRY BLOSSOMS AND WISTARIA**
Geisha in rose-color with a stooping companion in black. Geisha in lavender tied with black under wistaria arbor. Signed. (PRIVATE COLLECTOR.) (2 pieces.)

4

188. **LADY WITH A MAID WHO CARRIES A LARGE BUNDLE ON HER SHOULDER: LADY LOOKING AT A LETTER SHOWN HER BY A KNEELING MAID**
Signed. (PRATT INSTITUTE.) (2 pieces, framed.)

4

189. **KAKEMONO PRINT BY YEIZAN. REFLECTED LOVE**
Mother wearing rose and tan, with a baby on her shoulder leans over to look at their reflection in the well. Rare subject and good condition. Signed. (PRIVATE COLLECTOR.)

4

190. **YEIZAN: THE REFLECTION: KAKEMONO PRINT**
Mother and son; she holds a mirror which reflects her baby's eager face as he clings to her skirts begging to be taken in her arms. Signed. (PRIVATE COLLECTOR.)

8

191. FIVE MISCELLANEOUS PRINTS

Sukenobu; hand-colored. Small diptych of 3 girls making shuttle-cocks. Kuniyoshi: Travelling girl in blue. Yeishi: Lady in the doorway and companion watch a child play with a kitten. Koriusai: Courtesan and Kamuro walking under an umbrella held by a serving-man. All are signed; both the latter are cut down. (PRATT INSTITUTE.) (5 pieces.) 4

192. SIX VARIOUS PRINTS. SQUARE FORM

Rain; Two Peasants running; by Yeishi; Book print with lady as Samurai; Two scenes on the beach with fishermen and women, by pupils of Hokusai; Children with shell, by Shokun; Surimono by Hokkei. Five are signed. (PRIVATE COLLECTOR.) (6 pieces.) 6

193. FOURTEEN DECORATIVE PRINTS: BROADSHEETS, ETC.

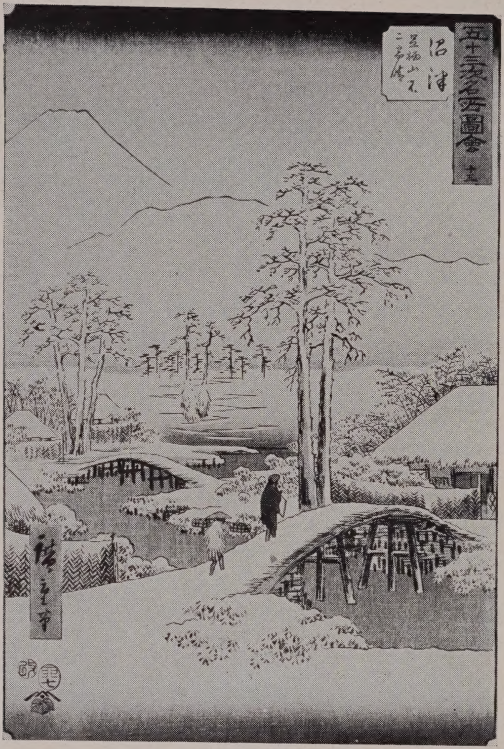
Girl in the moonlight (Yeisen); Mother and Son (Kunisada); Girl with background of large Blue and Pink Morning-glories; Geisha going out at night, by Kunisada; Girls (half length) with arrows, (Hidemaro), etc. (14 pieces.) 9

194. JAPANESE EMBROIDERED TEXTILE: SEVENTEENTH CENTURY

Old gilt flower design on faded red ground. Very rare. Framed. (PRIVATE COLLECTOR.) 5

195. JAPANESE EMBROIDERED TEXTILE: EARLY SEVENTEENTH CENTURY

Flower design on black figured satin ground; in wood frame. (PRIVATE COLLECTOR.) 6



196

HIROSHIGE

SERIES: "THE HUNDRED VIEWS OF YEDO"

196. Series: The Upright Tokaido
Numadzu snow. Very fine, the snow purely white. Men cross a bridge near which grow two large trees. Signed. (Pratt Institute.)

32 50

[see illustration]

UPRIGHT PRINTS FROM "MEISHO YEDO HYAKKEI"

197. Two Framed Prints: Date 1856
Iris Pond at Horikiri. Cherry blossoms on the Sumida River. Signed. (Bassett.) (2 pieces, framed.)

20

198. Night Snow: Iki Province. Framed
The daring composition of peninsula and bay. Night scene with falling snow. Series: "100 Views of Yedo". Signed. Framed. (Bassett.)

8

199. Two Fine Snow Prints

14

Fujikawa night snow; travelers approach a mountain village. Series: "Upright Tokaido". Snow at Yakuboji, Atagoshita; canal and bamboo. Series: "Yedo, 100 Views". Both are signed. (Bassett.) (2 pieces, framed.)

200. Two Prints from Hiroshige's Upright Series

26

"Rafts on the River", from "Yedo, 100 Views". "The Bridge of the Fallen Tree", over a chasm. From "60 Odd Provinces". Both very fine impressions. Signed. (Pratt Institute.) (2 pieces.)

201. Three Landscape Prints: All are Signed

9

The "Peak of Despair", from the First Tokaido. The "Wide-flung Net", from Yedo, 100 Views (Harmsworth Collection). "Fujikawa Snow", from the Upright Tokaido. All in good condition. Signed. (Private Collector.) (3 pieces.)

202. Five Prints from Hiroshige's Upright Series

21

Two river scenes from "Yedo 100 Views". "Yenoshima" and a view of blossoming cherries, by Hiroshige II. "Ladies visiting Yenoshima Shrine". Signed. (Private Collector.) (5 pieces.)

203. Fujikawa Snow Gorge. Large Panel

26

A fair impression, better than the average offered recently. Framed. Signed. (Pratt Institute.)

***Bought in the Metzger sale in 1916.**

204. Four Framed Prints by Hiroshige

16

Courtesan on Parade; Dragon Wave at Satta from "Fuji, 36 Views"; Horse Fair at Chiryu; Shono Rain, in the first state. All somewhat time-worn. Signed. (Pratt Institute.) (4 pieces.)

END OF SALE

M. M. A.
LIBRARY
RECEIVED
DEC 10 1946